



UMU-202

INSTITUTE OF CORRESPONDENCE
EDUCATION

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INDIAN MUSIC

Paper - IV

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Theory of Music - II

Package - 2

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UNIVERSITY OF MADRAS
MADRAS - 600 005

B.A.Degree Course
Indian Music

Paper - IV
Theory of Music - II
Package - 2

WELCOME

Dear Student,

We welcome you as a student of the First Year B.A.Degree Course in Indian Music.

This subject deals with Paper - IV, Theory of Music - II, which you will have to study in the second year of the Course.

The learning materials for this paper is being sent to you and will be supplemented by a few contact lectures.

You may be aware that learning through correspondence involves a great deal of self-study. We hope that you will put in your whole-hearted efforts.

On our part we assure you of our help in guiding you throughout the course.

Wish you all success.

DIRECTOR

PAPER IV

THEORY OF MUSIC-II

- I. Outline knowledge of the human voice box and the ear.
- II. Musical sound and their characteristics -
 1. Pitch, Intensity and Timbre.
 2. Frequency and interval;
Relative frequencies of the 12 svarasthana-s and the values of the intervals between them.
 3. Free and forced vibration;
Resonance, Sympathetic vibration;
Beats and Combinations tones;
 4. Upper partials and Harmonics.
- III. Vibrations of stretched strings.
Acoustic principles underlying tambura, vina and violin.
- IV. Vibration of air columns.
Acoustic principles underlying flute and nagasvaram.
- V. Vibrations of stretched membranes.
Acoustic principles underlying mrdangam and tavil.
- VIa. Outline knowledge of the different laksana-s of raga-s:
 1. Compositions from which the laksana-s have been deduced.
 2. Svarasthana-s 3. graha svara 4. amsa or jiva
 5. nyasa 6. melodic behaviour of specific svara-s
 7. sancara 8. aroha and avaroha
 - b. Laksana-s of the raga-s prescribed for krti-s in Practical I and II.

VII. Laksana of krti form :

Contribution of —

Pallavi Gopalayyar, Syama Sastri, Tyagaraja, Muttusvami Dikshitar, Gopalakrishna Bharati, Anai-Ayya, Subbaraya Sastri, Vina Kuppayyar, Mysore Sadasiva Rao, Patnam Subrahmanya Ayyar, Pallavi Sesayyar, Ramanathapuram Srinivasa Ayyangar, Muttayya Bhagavata Papanasam Sivan, Mysore Vasudevacharya, Kotisvara Ayyar, G.N.Balasubramanyam and Dandapani Desikar —to the krti form

Brief biographical details of the above composers.

VIII. Knowledge of the following gamaka-s :

1. kampitam 2. sphurita 3. nokku
4. khandippu 5. jaru 6. odukkal
7. orikai

IX Study of the use of dvitiyaksara prasa (edugai) and yati (monai) in musical compositions.

Technical terms - paada; anuprasa; antyaprasa padaccheda, yamaka, manipravala sahitya, svaraksara, gopucchha and srotovaha alamkaras; .

X Mudras in musical compositions.

XI Ability to reproduce in Notation the varnam-s and krti-s learnt in Practical I & II.

XII Cycles of fifths and fourths.

OVERVIEW

This Package of learning materials contains lesson no.s VI to XII as per the syllabus.

Lesson - 6

a. OUTLINE KNOWLEDGE OF THE DIFFERENT LAKSANA-S OF RAGA

INTRODUCTION :

Rāga is the basis on which melody is constructed in Indian music. It furnishes the basic material for weaving all melodic structures. All music, whether, of the kalpita or manodharma variety has to be based on one rāga or the other.

Let us try to understand this in a different way. Take the two gītām-s “śrī gānāthā” and “padumānābha”. Both are set in the rāga ‘Malahari’. We see that the melodic structures or tune of both are different yet they are said to be based on the same rāga. Thus ‘rāga’ is certainly not melody or tune.

What is it then ?

‘Rāga’ is what is common to both the two gītām-s “śrī gānāthā” and “padumānābha”. Both songs are built up of the same variety of svara-s, namely, sadja, suddha-rsabha, antara-gāndhāra, suddha-madhyama, pañcama and suddha-dhaivata.

Is that the only feature that is common to both these songs?

No ! In addition the melodic structures of both the songs share certain other features like the “ga” being a weak svara. That is, we do not come across “ga” being commencing svara of any phrase or any phrase halting on “ga” or “ga” being extended for more than one unit duration. These and some other melodic characteristics that the two gītām-s share is what is called the “rāga”.

So “rāga” is a collection of all the common characteristics that are abstracted from the two songs. Thus “rāga” is an abstract entity, something like “sweetness” which is abstracted as the common characteristic from, say, halvā, laddu and pāyasam.

Thus rāga is the sum total of the melodic characteristics that all the songs set in that rāga manifest. What are these characteristics or Laksana-s ?

'Rāga' as a Basis of Melody and 'Rāga' as Alāpana :

Before we list the characteristics or laksana-s of a rāga we need to clarify one point. The word 'rāga' in common usage occurs in more than one sense. For instance, when we say the kṛti "mahālakṣmi jaganmātā" is set in the rāga Sankarabharana and the kṛti "aksayalinga vibho" is set in the rāga Sankarabharana then the term "rāga" is used in the sense of the melodic basis of songs. But quite often the word rāga is used in statements such as "he sang Sankarabharana rāga for two hours" or "please sing some rāga before you render that kṛti in Sankarabharana". In these two statements the word rāga is used in the sense of an 'ālāpana' or 'rāga-ālāpana' which stands for a musical form. Thus the word rāga is used in the sense of "melodic basis of songs" and in the sense of "ālāpana".

So we should be careful while employing the word 'rāga' and should not mix-up the two senses in which the word is used. Here in this lesson we are using the term 'rāga' in the sense of "Melodic basis of songs".

Laksana-s of a Raga :

Aspects that characterise a raga are many. In common talk certain features are associated with a raga that may not be representative of its melodic character. In other words the features that characterise a raga may be classified into - Musical features and Extra-musical features. For instance, —

- i) a certain time of a day that is associated with a raga,
 - ii) a rasa situation during which it is employed,
 - iii) a certain musician who is famous for singing alapana in that raga —
- are some of the features that would be called extra-musical.

That is, these characteristics have no bearing on the technical melodic features of the rāga. The suitability of a raga to a certain part of the day is an ancient prescription that referred to the association of rāga with the employment in certain spheres like temple rituals, in which for each part of the ritual or day a rāga is assigned. This prescription is not applicable in or valid for the sphere of Art-music or Classical-music.

Again association of a rasa with a raga is an ancient prescription when ragas were melodies used in drama. A melody based on a raga, associated with an emotion, when employed in that emotional situation would help intensify the effect. This would again be not applicable in or valid for the sphere of Art-music or Classical-music.

Mention of a performer or a composer as being proficient in using a raga is again not a detail that provides any melodic information about the raga.

Thus some characteristics associated with a rāga may not be primary but only secondary or even tertiary. In our course of study we shall confine ourselves to the primary characteristics of a raga. We shall take them up one by one. For understanding the different characteristics we shall for the most take the example of rāga mohana.

I. COMPOSITIONS FROM WHICH THE LAKSANA-S HAVE BEEN DEDUCED :

We have said earlier that - "Rāga is the sum total of the melodic characteristics that all the songs set in that rāga manifest." Thus to have a comprehensive picture of a raga we must collect, examine and analyse all the compositions set in that raga. Of course the compositions that we select should portray different melodic settings or tunes. For instance, Syama Sastri has composed two songs "birānavarālicci brovumu" and "himādri sūtē pāhi mām" in kalyani raga which are set in identical tunes. Hence while selecting songs for deducing the laksana-s of the rāga kalyani, it is sufficient to take into account only one of these two songs.

We take here for example the rāga mōhana and list some of the well known compositions set in that rāga.

FORM	COMMENCING WORDS	TALA	COMPOSER
gitam	varavina mrdupani	rupakam	
varnam	ninnu kori	adi	Ramanathapuram Srinivasa Ayyangar
krti	bhavanuta	adi	Tyagaraja
	nannu palimpa	adi	-do-
	mohana rama	adi	-do-
	rāmā ninnu	adi	-do-
	evapura ninnu vina	m-capu	-do-
	kādambari priyāyai	t-triputa	Muttusvami Diksitar
	rājagópālam bhajé	t-eka	-do-
	raktaganapatim	adi	-do-
	narasimhāgaccha	t-triputa	-do-
	nagalingam bhaje	adi	-do-
	jagadisvari	adi	Tiruvarur RamasvamiPillai
	narayana divyanamam	adi	Papanasam Sivan
	kapāli	adi	-do-
	sadā pālaya	adi	G N Balasubramanian
tarangam	ksemam kuru	adi	Narayanatirtha
javali	mohamella		Pattabhiramayya

There are still many more songs in this raga. But for our required level of understanding these specimens would suffice and we shall go on to the other characteristics and for illustrations choose samples from these.

We should, however, be clear in our mind that the "Compositions selected for deducing the laksana-s" by themselves do not constitute a characteristic or laksana of a raga. They provide only the concrete samples from which the laksana-s have to be deduced.

II. SVARASTHANA-S :

Once the compositions set in a raga have been selected then the next task before us is to study how the melody in these compositions is structured. Once we start to analyse the melodic structures of the compositions then the first and foremost thing is to list the svara-s that occur in the melody. Svara-s, as we have studied in the first year lessons, are nothing but the melodic units or the building blocks of the melody in a composition.

For instance, in the compositions set in mohana raga there are five svara-s in each sthayi. These are sadja, rsabha, gandhara, pancama and dhaivata. Since the optimum number of svara-s in a raga is seven, mohana raga is regarded as a varja raga with two svara-s omitted and they being madhyama and nisada. In general, mohana is termed an 'auduva raga'.

The next stage in this task is to assign the svarasthana-s with which these svara-s may be associated. As learnt in the first year, the svarasthana-s are twelve in number and there are sixteen names from out of which we choose the names for the svarasthana-s being associated with the svara-s of a raga.

In the case of mohana raga the svarasthana-s associated with the five svara-s sadja, rshabha, gandhara, pancama and dhaivata respectively are -

sadja, catuhsruti-rsabha, antara-gandhara, pancama, catuhsruti-dhaivata.

There is an other way to indicate the svarasthana-s associated with the svara-s of a raga. This is to mention the name or serial-number of the parent mela of the raga. For instance, if we mention that mohana raga is a janya of 65th mela or mecakalyani then there is no need to separately mention the names of the svarasthana-s.

Since it has already been mentioned that mohana raga is devoid of madhyama and riisada and further mention of the number of the janaka-mela is sufficient for anyone to identify the svarasthana-s associated with it. Everyone is familiar with the scheme of the 72-mela-s and the mention of the serial-number is sufficient to know the svarasthana-s occurring in that mela and consequently in the janya-raga.

Graha-svara, amsa or jīva-svara, nyāsa-svara :

Having assigned the svarasthana-s to the svara-s occurring in the raga the next task would be to identify the svara/svara-s that perform the functions in weaving a melodic line.

Any melodic line or a melodic phrase is characterised by -

- the svara with which it commences, referred to as graha-svara.
- the svara which is the important svara in the melodic line or which dominates the melodic structure, referred to as amsa or jīva-svara.
- the svara on which the melodic phrase or line concludes referred to as nyāsa-svara.

Let us take them up individually.

III. GRAHA-SVARA :

Graha-svaram is the svara with which a melodic line or phrase commences. This could be in a composition belonging to any musical form - gitam, kṛti, varnam etc. or even manodharma forms like alapana or kalpanasvaram.

In the case of mohana raga, the graha-svara of the songs listed is given below.

Song	graha svara
varavina mrdupani	ga
ninnu kori	ga

bhavanuta	ga
nannu palimpa	ga
mohana rama	sa
rāmā ninnu	ga
evarura ninnu vina	ga
kādambari priyāyai	ga
rājagópālam bhajé	tara-sa
raktaganapatim	ga
narasimhāgaccha	ga
nagalingam bhaje	tara-sa
jāgadisvari	ga
narayana divyanamam	pa
kapāli	ga
sadā pālaya	tara-sa
ksemam kuru	ga

We see that most of songs start on gandhara, some on tara-sadja while madhya-sadja and pancama are graha-svara-s in song each. While acknowledging the exceptions it could also be generalised that gandhara and tara-sa are the graha-svara-s in this raga.

We must remember that graha-svara is deduced by observing not only the commencement of the song itself, as for example the pallavi, but also the commencement of the subsequent sections like anupallavi, caranam and also the intermediate phrases.

IV. AMSA OR JĪVA SVARA :

Amsa-svara and Jiva-svara are synonymous terms. Amsa svara is the most important svara in the composition. It performs many functions. It might even be the same svara as the graha-svara or nyasa-svara. This svara may be used for resting on or staying on for performing elaboration in alapana.

Let us take the example of compositions in mohana raga.

a) Amsa-svara is used as a svara for a long duration.

To understand this, take for instance, the krti "kádamabari priyáyai".

g	,	p	,	d	p	p	g	g	r	r	s	s	d
"	"	"	"	"	"	"	"	"	"	"	"	"	"
ká	.	da	.	"	"	mba	"	ri	"	"	"	pri	"
s	r	g	"	"	"	"	"	"	"	"	"	"	"
"	"	"	"	"	"	"	"	"	"	"	"	"	"
yá	.	yai	"	"	"	"	"	"	"	"	"	"	"

In this song the graha-svaram is gandhara. At the end of the phrase "kadamabari priyayai" it is again gandhara on which the melodic phrase ends and prolongs. Similar instance is available in the varnam "ninna kori".

carana - ettugada - pallavi													
g	,	g	,	g	,	,	,	r	g	p	g	p	,
sa . nnu tá . . . nga . . sri . .													

Observe the svara part within the box in which the melody dwells on gandhara and is also elongated. Importance given to gandhara is also evident in the first and second ettudga svaras.

ettugada-svara-s													
g	,	,	,	,	,	r	,	s	,	r	,	,	d
2													
g	,	g-r	g	r	s	r-g	,	g-p	d	d	s	r	
g	,	g-g	d	p	g	r-g	,	g-s	d	p	g	r	

Thus the svara gandhara gives scope for rendering it frequently as well as for resting on it for a long duration.

b) Amsa-svara may function also as the graha-svara.

We have also noted above that gandhara functions as the graha-svara also in mohana.

c) The samvadi and anuvadi-svara-s of the amsa-svara are also important svara-s in the melody.

If we observe the sancara-s or svara-phrasings in gitam, varnam and krti-s in mohana raga we come across phrases like

"g d p ,", "g s d ,", "d g r ,", "g's"

in which the combinations of samvadi (ga-dha & dha-ga), anuvadi (ga-sa) type being used in profusion.

d) Amsa-svara also functions as the nyasa-svara.

In alapana based on mohana raga we would come across gandhara as the final resting svara in a particular stage of elaboration. This is referred to as nyasa svara.

e) In a raga there may be more than one amsa-svara also. This has to be known on the basis of the above mentioned features.

In mohanam dhaivata is also a amsa-svara.

Note : In some books like for instance the South Indian Music Book III (p.316) of P Samabamurti, a distinction is made between amsa-svara and jiva-svara. Jiva-svara is defined as that svara which reveals the individuality of a raga and which is same as "raga-chaya svara".

However in this set of notes no distinction is made between amsa-svara and jiva-svara and they are treated as synonyms.

V. NYASA-SVARA :

The word 'nyása' means 'end'. In a musical composition 'nyasa-svara' is the svara on which a melodic section or melodic phrase comes to an end. A raga may have more than one nyasa-svara. In ancient musicological works, terms like 'apanyasa', 'vinyasa' and 'sanyasa' were also used. In modern times the term

'nyasa' itself comprehends all the senses conveyed by the other terms.

In mohana raga all the svara-s are seen to function as nyasa svara. Observe for the instance the gitam "vara vina".

					nyasa-svara
O		4			
g	g	p	,	p	pa
d	p	s	,	s	tara-sa
.	.	d	d	p	pa
r	s	g	g	r	ri
d	p	d	s	d	dha
g	p	g	g	r	ri
d	p	d	p	g	ga
g	g	g	r	s	sa

We should not however rush to a conclusion that all svara-s in all raga-s will be nyasa svara-s. For instance, if you study the jatisvara in the raga bilahari we never come across madhyama and nisada figuring anywhere as the nyasa-svara. Thus in the raga bilahari, madhyama and nisada will not be nyasa-svara-s.

VI. MELODIC BEHAVIOUR OF SPECIFIC SVARA-S :

Every svara taking part in melodic construction has a specific status, mode of behaviour and a form or svarupa. This is determined by the importance or lack of importance the svara has, the duration given to the svara, the emphasis given to it, the plain or oscillated rendering of it.

a) Bahutva and alpatva :

In every raga one or more svara-s dominate by occurring frequently and are considered strong. This kind of behaviour is termed

"bahutva". And some other svara or svara-s may occur rarely and lack importance and are considered weak. This kind of behaviour is termed "alpatva".

For instance in bilahari raga gandhara, rsabha and pancama are strong svara-s. On the other hand madhyama and nisada are weak svara-s.

In the two raga-s Gaula and Jaganmohini which contain similar variety of svara-s, the behaviour of gandhara is a very distinguishing factor. While in Gaula gandhara is weak and many a number of phrases could be rendered without it, in Jaganmohini gandhara is a strong svara. On the other hand rsabha is a strong svara in Gaula while it is weak in Jaganmohini.

Bhasanga raga-s : In bhasanga raga-s, both svakiya-svara and anya-svara are normally weak svara-s compared to other svara-s. Among these two svakiya will be relatively strong. In other words svakiya-svara will be weak and the anya-svara will be weaker.

For instance in Kambhoji kaisiki-ni which is a svakiya-svara is a weak svara and Kakali-ni the anya-svara is still weaker. For instance, kakali-ni is so weak that a song in kambhoji totally devoid of Kakali-ni is certainly possible.

b) Plain rendering and rendering with gamaka

In compositions we find that a svara may be rendered in a plain way, that is, as a pitch position devoid of any kind of shake or extension from another svara. On the other hand another svara may be rendered with a shake or in an oscillated manner or may originate from another svara. This latter kind of non-plain rendering is termed "being rendered with gamaka".

Sometimes in a raga the same svara may in one melodic context be rendered in a plain way and in another context rendered with gamaka.

Take for example the raga Sankarabharana. In the compositions based on this raga we find gandhara being rendered plainly

and without gamaka. On the other hand madhyama is rendered with gamaka. The shake given to madhyama in the phrase -

“g ṃ, p, “ is a large one while in the phrase

“g ṃ, g r, s “ the shake is small.

In the same way in this raga the extent of the shake associated with any svara is dependent on the svara following it. Nisada too, in this raga, is always rendered with a shake. However the duration or kārvaī of the shake is limited and should not be extended beyond two or three units of time.

If we take dhaivata in this raga it will not figure as a nyasa-svara. But it has to be rendered with a large shake. But just as in the case of nisada the duration or kārvaī of the shake is limited.

From this we infer that as compared to dhaivata and nisada, gandhara and madhyama are more important to this raga.

VII. SANCARA :

Apart from the behaviour of a specific svara characterising a raga, certain combinations of svara-s also characterise a raga. These combinations are termed sancara-s. The word ‘sancara’ means movement and in this context specific movement between svara-s.

For instance in the compositions set in the raga bilahari we come across certain sancara-s like -

“g p m g r s”, “g d p, m g r”, “s r g m g r s”, “m g p d “,

“n s n d p”, “p d m g r s “.

These and more such sancara-s characterise this raga incidentally incorporating features like graha, amsa, nyasa, alpatva, bahutva, svarupa of svara etc.

Another term which conveys the same sense as the term “sancara” is “prayoga”.

When a svara is omitted in phrase, as for instance, ‘ma’ in ‘g p m g r s’ in Bilahari raga, it suggests the weak state of madhyama.

Again when a svara is included in a vakra movement, as for instance ‘ri’ in the phrase “s g, r g m p,” in Anandabhairavi raga, it again points to a weak state of the rsabha.

VIII. AROHA-AVAROHA :

Aroha-avaroha or Arohana-avarohana is a laksana that has come into the definition of raga only in the last 250 years. It is a kind of formula that sums up all the above mentioned characteristics in a nutshell form. This formula involves presenting of the svara-s occurring in a raga in an ascending and descending movement. The ascent form of movement or ‘aroha’ should normally start on madhya-sadja and conclude on tara-sadja (except in the case of raga-s that do not have melodic movement extending upto tara-sadja). The descent form or ‘avaroha’ would normally commence on tara-sadja and conclude on madhya-sadja.

The aroha-avaroha formulation for a raga has been done after carefully studying the sancara-s and the behaviour of the svara-s in the different compositions. Aroha-avaroha is of many kinds.

1) Krama Aroha-avaroha :

In this both in the aroha and avaroha the svara-s of the raga will figure in a regular order. These can again be of three kinds - sampurna, sadava and auduva.

a) *Sampurna* : In this both in aroha and avaroha the same seven svara-s of the raga will figure in a krama form. This kind of aroha-avaroha belongs mostly to melakarta or janaka raga-s, since that is the prescribed requirement for such raga-s. This kind of aroha-avaroha is not reflective of the melodic details of the raga-s and cannot be said to contain in nutshell the other laksana-s like melodic behaviour of svara-s and sancara-s. This is clear from examples of raga-s like sankarabharanam, kalyani etc.

b) *Sadava and auduva* : In this, both in aroha and avaroha the same set of six or five svara-s of the raga will figure in a krama form. e.g., mohana, madhyamavati, malayamarutam. This kind of aroha-avaroha too is not very much expressive of the melodic details of the raga.

2) Aroha-avaroha omitting one or more svara-s either in aroha or in avaroha :

Kambhoji, malahari, kedaragaula, saramati are examples of such raga-s.

- i) kambhoji- sa ri gu ma pa dhi SA-SA ni dhi pa ma gu ri sa
- ii) malahari - sa ra ma pa dha SA - SA dha pa ma gu ra sa
- iii) kedaragaula- sa ri ma pa ni SA -SA ni dhi pa ma gu ri sa
- iv) saramati - sa ri gi ma pa dha ni SA - SA ni dha ma gi sa

In such raga-s the svara or svara-s omitted in aroha or in avaroha will usually be weak svara-s. They will not be amsa-svara-s. They may however function as graha-svara-s.

An important point has to be understood with regard to the formulation of arohana-avarohana. For instance, in kedaragaula even though gandhara and dhaivata are prescribed to be omitted in aroha, yet in phrases like “s r g r”, “r , g r” and “m p d , p” ga and dha appear to be present in ascending or aroha movement. This is true. But one of the presumptions in aroha-avaroha formulation is that if a svara is prescribed to be omitted in aroha and is included in avaroha then it is presumed that ascending movement upto that svara exists but not beyond that. That is, in kedaragaula, melody would be ascending upto ‘ga’ but there, normally, would not be any ascending movement from ‘ga’ to ‘ma’. Similarly melody would be ascending from ‘pa’ to ‘dha’ but there, normally, would not be any ascending movement from ‘dha’ to ‘ni’.

In the same way in saramati the varja-svara-s are in avaroha, namely, ‘ri’ and ‘pa’. Yet a phrase like ‘m g r g m’ is common.

While the melody would descend upto ‘ri’, it would not descend further upto sa.

3) Vakra aroha-avaroha :

Such an aroha-avaroha will have the aroha or the avaroha or both containing svara-s figuring not in a regular order. These are again broadly of three kinds as pointed out under the topic of “vakra-raga-s” in the first year lessons.

i) In the raga-s of this kind the svara at which the vakratva commences is positioned between two similar svara-s. e.g., in the example of anandabhairavi ‘ri’ is flanked on either side by ‘gi’. Again in the uttaranga ‘dhi’ is positioned between two ‘pa’-s. A few more examples are given below.

sahána - sa ri gu ma pa ma dhi ni SA

SA ni dhi pa ma gu , ma ri , gu ri sa

In the áróha ‘pa’ is located between two ‘ma’-s. In avaróha ‘gu’ is between two ‘ma’-s and again between two ‘ri’-s.

janarañjani - sa ri gu ma pa dhi pa nu SA

SA dhi pa ma ri sa

dévamanohari -sa ri ma pa dhi ni SA

SA ni dhi ni pa ma ri sa

In the above examples, anandabhairavi and janarañjani have áróha which is vakra. In devamanohari the avaróha is vakra and in sahana both áróha and avaróha are vakra.

In all these rága-s the vakra svara-s, namely, ‘gi’ and ‘dhi’ in anandabhairavi, ‘dha’ in janarañjani, ‘dha’ in devamanohari are relatively weak svara-s.

ii) In the vakrarága-s of this type the vakratva is of a different kind. See the examples below.

gaula - sa ra ma pa nu SA
 SA nu pa ma ra gu ma ra sa.
 pūrnacandrikā - sa ri gu ma pa dhi pa SA
 SA nu pa ma ri gu ma ri sa

In both the rāga-s the characteristic sancara-s “ra gu ma ra sa” and “ri gu ma ri sa” have been incorporated into the respective avarōhana-s themselves. In both the rāga-s we come across descending movements even without these phrases. But since these phrases are characteristic of the rāga-s they have been incorporated in the avarōha and render the rāga vakra.

Thus in this kind of vakrarāga-s there is no single vakra svara, but a phrase itself, bringing about vakratva characteristic of the raga is incorporated in the aroha-avaroha.

iii) In this kind of vakra rāga-s we do not come across a svara being sandwiched between two instances of another svara as seen in the Type-i of vakrarāga-s. Nor do we have a characteristic phrase being incorporated as met with in Type-ii. Instead there is vakratva but not repetition of any svara as seen in the examples given below.

Nalinakānti - sa gu ri ma pa nu SA
 SA nu pa ma gu ri sa

Katanakutūhalam - sa ri ma dhi nu gu pa SA
 SA nu dhi pa ma gu ri sa

In the ārōhana of both the above rāga-s there is no repetition of a prior svara. In these raga-s such a type of aroha-avaroha does not project a summary of the other laksana-s but the aroha-avaroha itself becomes the sole guideline for the melodic construction. Compositions in such raga-s will not have any svara combination which is not in conformity with the aroha-avaroha.

Thus aroha-avaroha is primarily a very abridged account of the melodic details of the raga. It is only an abstraction from the other laksana-s. It should not be relied upon as the sole basis for getting to understand the total svarupa of the raga. In other words aroha-avaroha cannot be cited as a rule for disputing the admissibility of any prayoga. Only the absence of a phrase in any of the traditional compositions can be cited as a reason for disputing the admissibility of a prayoga and not the aroha-avaroha.

SUMMARY :

We have discussed above the various aspects of melody that characterise a raga. The various songs in a raga form the specimen for arriving at the common laksana-s. Svarasthana-s, graha-svara, amsa-svara, nyasa-svara, behaviour of individual svara-s, sancara-s are by and large the most important aspects that are taken into account to present the melodic individuality of a raga. Aroha-avaroha is second level of abstraction and so in the case of most raga-s it should be considered not in isolation but in conjunction with other laksana-s.

While in arriving at the laksana-s of a raga the order in which the various aspects are taken up has been outlined above. When it comes to presenting the result of the findings the order in which they occur is quite different as will be evident from the laksana-s of the individual raga-s that will follow in the next section.

b. LAKSANA-S OF RAGA-S

1. MOHANA

Svara-s :

Mohana is an audva raga having five svara-s being devoid of madhyama and nisada.

It is a janya raga of 28th. Harikambhoji Melakarta. In other words the variety of the svara-s occurring it are —

sadja, catuhsruti-rsabha, antara-gandhara, pancama and catuhsruti-dhaivata.

Aroha-avaroha :

sa ri gu pa dhi SA - SA dhi pa gu ri sa

Graha-svara :

ga, pa and tara-sa are commonly found to be occurring as starting svara-s in compositions.

Amsa-svara :

Ga and dha are amsa-svara-s in this.

Nyasa-svara :

All the svara-s are seen to occur as nyasa-svara in the compositions in this raga.

Behaviour of svara-s :

The dhaivata is not always a steady straight note. It is mostly rendered with a kampita (shake) or a nokku/stress.

Sancaras:

g d p g r s - s r d , - s r g , - g g p p d d s s -

d g , r s d p - p g d p s d r s d p g r - g p g r , s -
s g r s d p d s , -

COMPOSITIONS:

gitam	varavina mrdupani	rupakam	
varnam	ninnu kori	adi	Ramanathapuram Srinivasa Ayyangar
krti	bhavanuta	adi	Tyagaraja
	nannu palimpa	adi	-do-
	mohana rama	adi	-do-
	rámá ninnu	adi	-do-
	evarura ninnu vina	m-capu	-do-
	kádambari priyáyai	t-triputa	Muttusvami Diksitar
	rājagópalam bhajé	t-eka	-do-
	raktaganapatim	adi	-do-
	narasimhágaccha	t-triputa	-do-
	nagalingam bhaje	adi	-do-
	jagadisvari	adi	Tiruvarur Ramasvami Pillai
	narayana divyanamam	adi	Papanasam Sivan
	kapáli	adi	-do-
	sadá pálaya	adi	G N Balasubramanian
tarangam	ksemam kuru	adi	Narayanatirtha
javali	mohamella		Pattabhiramayya

2. MAYAMALAVAGAULA

Svara-s :

Mayamalavagaula is a sampurna raga. It is a melakarta raga and its serial number is 15. In other words the svara-s occurring in it are -

sadja, suddha-rsabha, antara-gandhara, suddha-madhyama, pancama, suddha-dhaivata and kakali-nisada.

Aroha-avaroha :

sa ra gu ma pa dha nu SA - SA nu dha pa ma gu ra sa

Graha-svara :

sa, ga and ni are commonly found to be occurring as starting svara-s in compositions.

Amsa-svara :

Ga, pa and ni are amsa-svara-s in this.

Nyasa-svara :

Ma, pa and ni are seen to occur as nyasa-svara in the compositions in this raga.

Behaviour of svara-s :

All svara-s except sa and pa can be rendered with a shake. Rarely slight kampita of ma is also seen.

Nokku gamakam is effected more on ga and ni.

Sancaras:

s r g̃, , m - p d n d p - m g p m g r s n -

.....
-s g r s n r s n d s n d p m g , , , - m n d p , , -

g m p d n s n d p m - m g p m g̃, r s n - s n g r s , , , -

COMPOSITIONS:

gita	ravikotiteja	mathya	Muddu	
(Laksana)				Venkatamakhi
svarajati	bhaja re manasa	c-rupaka	H	Yoganarasimham
Krti -	tulasidalamula	rupakam	Tyagaraja	
	merusamana	adi	-do-	
	devi Tulasamma	adi	-do-	
	vidulaku mrokkeda	adi	-do-	
	sri nathadi	adi	Muttusvami	Diksitar
	mayatitasvarupini	rupaka	Ponnayya	
	devadideva	rupaka	Mysore Sadasiva	Rao

3. KALYANI

Svara-s :

It is the 65th melakarta raga. In other words the svara-s occurring in the raga are —

sadja, catuhsruti-rsabha, antara-gandhara, prati-madhyama, pancama, catuhsruti-dhaivata and kakali-nisada.

Aroha-avaroha :

sa ri gu mi pa dhi nu SA

SA nu dhi pa mi gu ri sa

Graha svara :

ga, pa and tara-sa are the main graha-svara-s. Rarely ni and tara-ri also are seen to be graha.

Amsa-svara :

ga, ma and ni are amsa-svara-s.

Nyasa-svara :

Ga, ri and pa are nyasa svaras.

Behaviour of svara-s :

Both rsabha and dhaivata are slightly sharpened and sung.

ma and ni are rendered in conjunction with pa and sa respectively except in phrases omitting pa and sa.

Prayoga-s without sadja and pancama occur. e.g.,

'n d m g r n' and 'g m d n r n d m'.

In such prayoga-s the svara-s are rendered with orikai gamaka.

Sancaras :

g d p, m g, r s r, - g, n d m g r - g n, d p m g r -

g r, n d, g r, s n d p m - m d n r n, d p m g, r -

r s n d - n s r g, r g, m, p, - p m d p p m m g m,

- p d n p, d n S - n d g r m g, r s n d, - n p

d n s, r n d m g r s - d n r g m d m, g r s n d, n s

COMPOSITIONS :

gita	kamalajadala	triputa	
varna	vanajaksiro	adi	Nagapattinam 'Rakti'
	Virasami Pillai vanajaksi	ata	Pallavi Gopalayyar/ Mulavattam Rangasvami .
krti	nidhi cala sukhama etavunara bhajanaseyave	m-capu adi rupaka	Tyagaraja -do- -do-

ammaravamma jhampa -do-

vasudevayani adi -do-

(Pralhada Bhakti Vijayam)

kamalambam bhajare adi Muttusvami Diksitar

(Kamalamba navavaranam)

bhaja re re citta m-eka -do-

himadrisute rupaka Syama Sastri

ninnuvina gati adi Subbaraya Sastri

kantimatim rupaka Subbarama Diksitar

niye manamagizvodu adi Ramasvami Sivan

Padam iddari sanduna m-capu Ksetrajna

Javali entati kuluke rupaka Dharmapuri
Subbarayar

4. BILAHARI**Svara-s :**

Bilahari is a sampurna raga having all the seven svara-s. It is a janya of the 29th. or Dhira-sankarabharana melakarta.

In other words the svara-s figuring in it are -

sadja, catuhsruti-rsabha, antara-gandhara, suddha-madhyama, pancama, catuhsruti-dhaivata and kakali-nishada.

It is a bhasanga-raga with kaisiki-nisada being the anya-svara.

Aroha-avaroha :sa ri gu pa dhi SA - SA nu dhi pa ma gu ri sa

Graha-svara :

Compositions are seen to start on sa, ga and pa.

Amsa-svara :

pa and ga.

Nyasa-svara :

Pa and ri are nyasa svaras.

Behaviour of svara-s :

ri and dha are rendered with shake in ascending movements.

Sancara :

Anyasvara kaisiki-nisada figures in the phrases -

'p d n* p d p' and 'p d n* p'. This kaisika-nisada should be understood more as a flattened kakali-nisada.

g p d s, n d p d, - d r, s n d p, - p d p, m g r, -

rgm g, m g r s, - s r g, m g r g p - r, g s - s n p -

- s n, p d s n p d, p, m g r -

r g d p m g r, - g p m g r s n d - s r g p, -

g d d p m g r - g p d, d p m g r, - n s n d p, -

- s n d n p - g p d s, s n n d d, s - d r s n d, p, -

g p d n* p, m g r, - g p d m g r -

s r g p m g r s n d - d g r, - s n d r s

COMPOSITIONS:

Jatisvara	sa ri ga pa	adi	_____
Varna	intacauka	adi	Vina Kuppayyar
	nenarunci	ata	Sonti
			Venkatasubbayyar
Krti	najivadhara	adi	Tyagaraja
	dorakuna	adi	-do-
	kanukontini	adi	-do-
	tolijanma	k-capu	-do-
	kamakshi	adi	Muttusvami Diksitar
	sri balasubrahmanya	m-eka	-do-
	hatakesvara	rupaka	-do-

paridana

k-capu

Patnam

Subrahmanya Ayyar

Javali

pari povalera

rupaka

Pattabhiramayya

5. SANKARABHARANA**Svara-s :**

It is the 29th melakarta raga. In other words the svara-s occurring in the raga are —

sadja, catuhsruti-rsabha, antara-gandhara, suddha-madhyama, pancama, catuhsruti-dhaivata and kakali-nisada.

Aroha-avaroha :

sa ri gu ma pa dhi nu SA

SA nu dhi pa ma gu ri sa

Graha svara :

pa, ma, sa and tara-sa are the main graha-svara-s.

Amsa-svara :

ga and pa are amsa-svara-s.

Nyasa-svara :

ma and ni are nyasa svaras. During alapana singing ga is treated as a nyasa.

Behaviour of svara-s :

A prolongable gandhara is very characteristic of sankarabharana and is never rendered with a kampita.

Madhyama is rendered with many kinds of kampita. The extent shake is sometimes upto ma, sometimes it is upto pa.

Ri, dha and ni may be rendered with kampita but the shake does not last for a long duration.

The gamaka nokku or stress occurs on ri and dha in the ascending phrases.

w w
s r g m p d n s

- s n d p m g r s In this phrase all svara-s except 'sa' and 'pa' have orikai gamaka.

Sancarar :

Prominent phrases are "s d , p" and

"g m d p p r , s s d n , s ,".

s , p , m g r - g m p d n s - s , s n s r , s - s n s r g , -

- r g m g r s - n s r , s d , p , - m g m p d n s -

- r n s d n p - n s d n p , - s d , p m g m , -

m g m , g m d p p r , s , - s g r s n , - s d n , -

s r , s , -

COMPOSITIONS:

Gitam	vijitamadanavilasa are dasaratha	dhruva simhanandana	
(laksana) ripubala khandanure	mathya	Muddu	Venkatamakhi
Varnam			
	sami ninne calamela	adi ata	Vina Kuppier Vadivelu/Svati Tirunal
Kriti	i varaku jucinadi etuta nilicite enduku peddala	adi adi adi	Tyagaraja -do- -do-

buddhi radu	m-capu	-do-
bhakti bhiksha	rupaka	-do-
manasu svadinamai	m-capu	-do-
mariyada gadura	adi	-do-
svaragasudharasa	adi	-do-
nagalingam	adi	Muttusvami Diksita
aksayalinga vibho	m-capu	-do-
sadasivamupasmahe	adi	-do-
daksinamurtte	jhampa	-do-
sri kamalaambikayaa	rupaka	-do-
(3rd aavarana krti on Kamalamba)		
sarojadalnetri	adi	Syama Sastri
devi minanetri	adi	-do-
mahima teliyatarama	rupaka	Aanayya

Divyanama krtis o f Tyagaraja:

	ramaa ramana raa	adi	
	raama ninnuvina	rupaka	
	paripalaya	m-capu	
	sri raghuvara	rupaka	
	gatomohaarcita	rupaka	
	pahi ramacandra	adi	
	rama sitarama	adi	
	varalila	t-laghu	
	sitapati	adi	
	i vidhamu	adi	
Pada- varna	manavi cekona ra	adi	Ponnayya
Pada:	calla nayenu	triputa	Ksetrajna
	evvada bhama	misram	-do-
	dari jucu	m-capu	Muvallur
	Sabhapatayya		
	maname bhashanamu	triputa	Govindasami
	nalla nalla nilavu	adi	Ghanam krsnayyar

6. BHAIRAVI

Svara-s :

Bhairavi is a sampurna raga having seven svara-s. It is a janya of 20th. melakarta Nathabhairavi. In other words the svara-s occurring in it are —

sadja, catuhsruti-rsabha, sadharana-gandhara, suddha-madhyama, pancama, suddha-dhaivata and kaisiki nisada.

Bhairavi is a bhasanga raga and the anya-svara figuring in it is catuhsruti-dhaivata.

Aroha-avaroha :

sa ri gi ma pa dhi ni SA

SA ni dha pa ma gi ri sa

Some books like the Sangitasampradayapradarsini of Subbarama Diksitar mention the aroha also as taking only suddha-dhaivata as shown below.

sa ri gi ma pa dha ni SA

SA ni dha pa ma gi ri sa

However the use of the anya-svara catuhsruti-dha is very much there in prayoga-s but it has not been incorporated in the aroha-avaroha.

Graha-svara :

Although all the svaras can be made to function as graha svaras as has been done by Syama Sastri in his svarajati "kamaksi", the most suitable ones are nisada, rsabha and rarely madhyama.

Amsa-svara :

rshabha, madhyama and pancama are amsa svaras.

Nyasa-svara :

ri, ma, pa, ni and catuhsruti-dha are nyasa svaras. Catuhsruti-

dhaivata is a hrasva nyasa, that is, it is not elongated. e.g.,

... ..
d n s r s n d* - g r s N d*

Behaviour of svara-s :

gandhara and nisada are kampita svaras.

Nokku gamaka occurs in ga and ni in ascending phrases.

The svakiya svara suddha dhaivasta is used in phrases like "p d p p d n d P".

Suddha-dha could be used in phrases like "p d n s". In such a context the nisada originates not from suddha-dha but from catuhsruti-dha". However this kind of usage is rarely seen in the present day rendering of Bhairavi.

Sancara :

Datu-svara prayoga-s like

... ..
"n g r g s r" "n r s r n s"

are also common.

r g m r g r s, - g r n, d* - n s r g m g r s -

... ..
r g m p d p, - n, d p d m, p d* n s, - n s r g r, -

... ..
- r g m g r s, - g r s n, - r s n d p, - m p d* n s -

p d m p g, r - g r s n, d n s,

COMPOSITIONS:

gita	sri ramacandra	dhruva	
	svarajati kamaksi	m-capu	Syama Sastri
varna	viriboni	ata	Paccimiriya
			Adappayya

krti	koluvaaiyunnade	adi	Tyagaraja
	upacaramu	rupaka	-do-
	upacaramulanu	adi	-do-
	tanayunibrova	adi	-do-
	cintayama	rupakam	Muttusvami Diksitar
	sri kamalaambaayaah	jhampa	-do-
(5th avarana krti on kamalaambaa)			
	balagopala	adi	-do-
	aryam abhayamabam	ata	-do-
Padam	madati	triputa	Ksetrajna
	velavare	adi	Ghanam Krsnayyar

7. DHANYASI

Svara-s :

Dhanyasi is a sampurna raga having seven svara-s. It is a janya of 8th. mela Hanumatodi. In other words the svara-s occurring in it are -

sadja, suddha-rsabha, sadharana-gandhara, suddha-madhyama, pancama, suddha-dhaivata, kaisiki-nisada.

Aroha-avaroha :

sa gi ma pa ni SA - SA ni dha pa ma gi ra sa

Graha-svara :

sa, ga, ma, pa, ni.

Amsa-svara :

ga and ni.

Nyasa-svara :

pa and ni.

Behaviour of svara-s :

ga and ni occur as long (dirgha) svara-s. They are usually kampita svara-s. They are also rendered plain in some contexts.

Sancara :

s g m p p m g r s - n s p n s g m p p m g , - g m p n s d , p -

p n s d , p n , s - m g r s , - p n r s d , p m p g , -

m g r s , - n s p n , s.

COMPOSITIONS :

tanavarna nenarunci	ata	Vina Kuppayyar
padavarna é maguva	adi	Mysore Sadasiva Rao
krti dhyaname	adi	Tyagaraja
sangita jnanamu	adi	-do-
mayuranatham	m.capu	Muttusvami Diksitar
paradevata	adi	-do-
mangaladevataya	rupaka	-do-
minalocana	m.capu	Syama Sastri
(Navaratnamalika)		
kanaka sabhapati	adi	Gopalakrsna Bharati
mangalam janakinayaka	adi	Tyagaraja
tillana dhim dhim tom	adi	Pallavi Sesayyar

8. SAHANA

Svara-s :

Sahana is a sampurna raga having seven svara-s. It is a janya of 28th mela Harikambhoji. In other words the svara-s occurring in it are -

Sadja , catuhsruti-rsabha, antara-gandhara, suddha-madhyama, pancama, catuhsruti-dhaivata and kaisiki-nisada.

In Sangitasampradayapradarsini, this raga is mentioned as a

janya of the 22nd. raganga raga sriraga (corresponding to kharaharapiya mela).

Aroha-avaroha :

sa ri gu ma pa ma dhi ni SA

SA ni , dhi pa ma gu , ma ri , gu ri sa

Both aroha and avaroha are vakra. In the arohanam "pa" is the vakra svara and "ma" is the vakrantya svara. In the avarohana "ga" and "ri" are vakra svaras while "ma" and "ga" are respectively the vakrantya svaras.

Graha-svara:

Mainly ri and pa. Sometimes dha,ni and sa also.

Amsa-svara :

Rsabha is the chief amsa in this. Dhaivata and nisada are also important svvara-s.

Nyasa-svara :

Ri and dha are the nyasa-svara-s.

Behaviour of svvara-s :

In phrases like 'r g r s', 'p m g g r , g r s' gandhara is slightly flattened and sung.

Jaru prayoga-s of long intervals occur in phrases like -

'p\ r' and 'n s\ p',.

The kampita on 'ri' bestows an individuality to the raga itself. 'Ni' also has a very distinct kampita.

'ma' and 'dha' are rendered always plain.

Sancara :

Madhyama kala and trikala sancaras "p,dp m,pm g,mg r,gr g,mg m,pm" and "r,gm g,mp m,pd p,dn" add to the beauty of the raga.

rr, rg, r-r g m p m g, g m r, -r g g r s -
n s d, n, d p m d, -n s r, r -r r p m p, -r g m

p m d, d -m d n, n s d, n d p, -m d n s r s n

-s d, -n s r, r r g m p m g, m r, g r s -n s r

n, d p m d n s -r g r s n s d, -n, d p, -r, r, -

r g m p d n s r n, d p m - m, p d p m, - m p, m g, - g m, r -

r g g r s -n, d p m d, n r s n S

COMPOSITIONS :

gita	kamsasura	Mathya	Paidala Gurumurti
laksana			Sastri
varna	karunimpa	adi	Vina Kuppayyar
	varijaksi	ata	Subbarama Diksitar
krti	emanadicevo	rupaka	Tyagaraja
	raghupathe	rupaka	-do-
	giripai	adi	-do-
	vandanamu	adi	-do-
	(Prahlada Bhakti Vijayamu)		
	sri kamalambikayam	triputa	Muttu.Dik.
	(7th avarana krti on kamalamba)		
	isanadi	eka	-do-
	va siva siva	adi	Ramasvami Diksita
	sri vatapi	adi	Papanasam Sivan
padam	mera gs	triputa	Ksetrajna

9. MADHYAMAVATI

Svara-s :

Madhyamavati is an auduva raga with gandhara and dhaivata being the varja svara-s. It is a janya of 22nd mela kharaharapriya. In other words the svara-s occurring in it are -

sadja, catuhsruti-rsabha, suddha-madhyama, pancama, kaisiki-nisada.

Aroha-avaroha :

sa ri ma pa ni SA - SA ni pa ma ri sa

Gruha-svara :

sa, ri and pa

Amsa-svara :

ri, ma and ni.

Nyasa-svara :

ri, pa and ni.

Behaviour of svara-s :

ri and ni are rendered mostly with kampita.

When descending from 'ma' to 'ri' there is an orikai on 'ma'.

sancara:

r, r m p m r s - n s r s n p n s r, s - r m p n, -

p n, s - r s n p - m p N p m R - m r p m n p s n r s

n s, n p, p m r, s, - n s, n p n, s,

COMPOSITIONS

varna	saraguna	adi	Tiruvorriyur
			Tyagayya
krti	alakaella	rupaka	Tyagaraja
	vinayakuni	adi	-do-
	ramakatha	adi	"
	dharmasamvardhani	rupaka	Muttusvami Diksitar
	palincu kamaksi	adi	Syama Sastri
	karpagame	adi	Papanasam Sivan
	parthasarathi	rupakam	Ramanathapuram
			Srinivasa Ayyangar

10. PURVA-KALYANI

Svara-s :

Purvakalyani is a sampurna raga and a janya of the 53rd melakarta, gamanasrama. In other words the svara-s occurring in it are -

sadja, suddha-rsabha, antara-gandhara, prati-madhyama, pancama, catuhsruti-dhaivata and kakali-nisada.

Aroha-avaroha :

sa ra gu mi pa dhi pa SA -

SA nu dhi pa mi gu ra sa

In the Kanakambari mela paddhati, namely the scheme described by Subbarama Diksitar and followed earlier by Muttusvami Diksitar, the 53rd mela is called Gamakakriya.

The arohana of this raga is- sa ra gu mi pa dhi SA.

The krti 'minaksi me mudam dehi' was composed by

Muttusvami Diksitar in the raga Gamakakriya.

Graha-svara :

sa, pa and tara-sa

Amsa-svara :

sa, ga and pa.

Nyasa-svara :

pa, ga and dha

Behaviour of svara-s :

In descending phrases 'ri' is rendered dirgha and with kampita.

sadja and pancama are omitted in certain prayoga-s like

-r n d m - d m g r - m g r n d , - s r g m d - r g m d s

'dha' becomes slightly flattened in prayoga-s like
'g m d m g r'.

Sancara :

p m g m g r s - r s r d s r g r g , - g m p , m d m g r -

g m d n d m g r - g m p d p s , - s n d , r s r , -

- g r s n d m d r r , - g r n d r n d n d m g m d m g r

- s n d , p , m g r - g , r g m r , - s , r s r d -

s n d p d , s n d g r , s

COMPOSITIONS:

varna	ninu koriyunnanu	ata	Sonti Venkatasubbayya
krti	paripurnakama paraloka sadhana minaksi me mudam ninnuvinaga mari carre vilagi (Nandanar caritram) ksira sagara sayi maracitivo nannu	rupaka adi adi viloma capu rupaka adi adi	Tyagaraja -do- Muttusvami Diksitar Syama Sastri Gopalakrsna Bharati Papanasam Sivan Mysore Vasudevacharya
javali	nimatalemayanura	adi	Pattabhiramayya

Lesson 7

LAKSANA OF KRTI

Introduction :

Of all the musical compositions available in Karnataka music krti-s form a big bulk of them. The vaggeyakara-s in general took a great delight in composing krti. The composers of tana-varna-s, pada-varna-s, pada-s, ragamalika-s, tillana-s and javali-s are a few in number while the composers of krti are many. Composers of tana varna or a pada varna or a ragamalika or javali or tillana have not lost sight of the krti composition. The one striking reason behind this is perhaps to be attributed to the flexibility that the form allows.

The tana-varna is a set model. All the tana-varna-s look alike definitely at the exterior, in the interior too, to a certain extent. It looks a stereotyped composition. The pada of course offers a different model. The sahitya of pada-s offers an interesting study in so far as it takes one into the detailed and subtle manifestation of nayaka-nayaki bhava which in an enlightening and interesting theme. But so far as the tempo of the composition goes all pada-s stand on the same footing. Like the tana-varna the ragamalika also is a set type of composition with almost the same exterior between one ragamalika and the other.

Now the krti is a flexible type of composition. It lends itself for any tempo or kalapramana. So far as the availability of the raga-s for the composition of krti-s is concerned there is a wide range possible, for krti-s are art Musical forms. They are pure musical forms also. While listening to a krti one experiences only the musical setting in which the text or libretto is couched, one does not lose any part of the enjoyment when the krti is heard either sung or played.

Structure of a Krti :

1. In its normal form a krti has three anga-s or sections. These are Pallavi, Anupallavi and Caranam. The mode of rendering them is shown below.

pallavi
anupallavi
pallavi
caranam
pallavi

2. Some times the carana may be dispensed with and the krti may have just a pallavi and anupallavi. This kind of a structure is found only in the compositions of Muttusvami Diksitar. Text-books of present day, in the absence of carana, term the anupallavi itself as "Samasti carana". But Subbarama Diksitar who wrote his Sangita-sampradaya-pradarsini primarily to present the krti-s of Muttusvami Diksitar in notation refers to it only as anupallavi and does not use the term "samasti carana".

3. Some krti-s have more than one carana. Rarely the number of carana-s exceeds three. Further in most of the cases the carana-s are sung to one and the same dhatu. e.g.,

dorakuna	bilahari	Tyagaraja
darini	suddhasaveri	-do
svararaga	sankarabharana	-do-

While all the carana-s should be rendered as composed by composer, in music concerts, artists normally render only one carana, especially the one containing the mudra or signature of the composer or a carana suitable for rendering niraval and kalpanasvara.

4. Some times the different carana-s are sung to different dhatu-s. In such cases the number of carana-s also exceeds three-

endukunirdaya	harikamboji	Tyagaraja
---------------	-------------	-----------

siraghuvaraprameya	kamboji	-do-
broceharevare	sriranjani	-do-

In the last two krti-s, for the carana-s both svaram and sahityam are rendered and it, to a great extent, resembles the structure of a svarajati.

5. In some krti-s within the pallavi itself there are two or more kandika-s (sahitya passages) after singing which the anupallavi is taken up. This is seen in the "sri kamalamba jayati" in ahiri raga by Muttusvami Diksitar. In pallavi there are four passages respectively of 1, 3, 3 & 4 avarta-s respectively.

In the krti "sankaracaryam" of Subbarama Diksitar too, in the pallavi there are two such passages of one avarta each (see the notation in Lesson 201).

Melodic organisation in Krti :

Every krti is set to one raga or the other. The pallavi has a melodic construction encompassing chiefly the madhya-sthayi. The krti may begin on a svara in mandra, madhya or even tara sthayi. However the melodic structure will focus mainly the madhya-sthayi.

The first part of anupallavi is directed towards projecting the tara-sthayi with the second part summing up and returning to the pallavi.

In the carana the firstly the lower half of madhya-sthayi and the mandra-sthayi are explored. This second part again proceeds towards tara-sthayi and final return to pallavi.

Above is a very general picture of the melodic organisation. However in details there might be a large variance according to -

- a) duration and laya of the krti
- b) raga
- c) composer's style

1. In the common type of krti form, the second half of carana has a melodic structure almost identical to that of the anupallavi. The subsequent carana-s have melodic structures similar to that of the first carana. This is the kind of organisation met with in most of the krti-s of Tyagaraja. e.g.,

i. etavunara	kalyani	Tyagaraja
ii. i varaku jucinadi	sankarabharanam	-do-
iii. sangita jnanamu	dhanyasi	-do-

2. In some krti-s the first part of the carana has a melodic structure similar to that of pallavi while the second part is similar to that of anupallavi. e.g.,

i. bale balendu bhusani	ritigaula	Tyagaraja
ii. janani ninnuvina	ritigaula	Subbaraya Sastri

3. There are also krti-s in which the dhatu (melodic structure) of a section is not repeated elsewhere. Almost all the krti-s of Muttusvami Diksitar stand out as shining examples.

Tyagaraja too has to his credit krti-s of this type.

i. darini telusu	suddha saveri
ii. telisi ramacintana	puṇacandrika

The krti form besides being made up of pallavi, anupallavi and carana designed in the style discussed above has also certain additional features that bestow a different facet to the krti. These features are -

- 1. Madhyama-kala sahitya
- 2. Cittasvara
- 3. Solkattu svara
- 4. Svarasahithya
- 5. Sangati

1. Madhyamakala-sahitya :

Madhyama-kala sahitya refers to the syllables of sahitya being knit closer together as compared to the normal spacing. Such a kind of sahitya passage may occur in pallavi, anupallavi or in carana or in all the sections.e.g.,

- mayatita svarupini maya m.gaula anupallavi
- vatapi ganaptim hamsadhvani anupallavi & caranam
- darini telusukonti suddhasaveri carana

Following is the madhyamakala-sahitya passage from the krti "mayatita svarupini".

m g r s	n p , m	g r s n	s r g m	p m g m	p d n s
...
ká. ya ju	ni vai ri	kiprá na	ká. ntá	brhadí	s varikrpa
...
r s n d	n p d m	p g m n	d p m d	p m g m	g r s n
...
sé. yava	lanu srí	guruguha	sá. miki	né. dá.	sudai ti

Sometimes the entire anupallavi or carana may be made of only madhyamakala sahitya. e.g.,

- yocana darbar carana
ni padamule bhairavi carana (Patnam Sub.ayyar)
kancadalayataksi kamalamanohari anupallavi (Mut.Dik)

2. Cittasvara :

Svara or Cittasvara is a passage of svara-syllables (sa, ri, ga etc.) that forms the last part of anupallavi and may also be sung towards the end of caranam also. e.g.,

- i. brocevaravarura khamas Vasudevacharya

- paramapavana purvakalyani Ramanathapuram Srinivasa Ayyangar
- iii. saragunapalimpa kedaragoula -do- Maha Vaidyanatha Sivan.
- iv. pahimam janaranjani
- v. gunijanadinuta gurjari Muttusvami Dik.

Following is an example of a passage of cittasvaram from the krti "attarunam" in bhairavi raga by Papanasam Sivan.

cittasvaram			
s , , n	d p m g	m n d p	m g r s
r , , n	s g r g	m p r g	m p d n
...
s , , r	g m r g	s r n s	p d m p
...
g , , r	s n r s	n d p m	, p d n

Some composers like Tyagaraja and Pattanam Subrahmanya Ayyar have not conceived the krti form with cittasvara. In other words cittasvara passages were not composed by them in their krti-s. However in some of their krti-s cittasvara-s have been composed by later composers and musicians. e.g.,

- nenaruncinanu malavi Tyagaraja
cittasvara added by Tirukodikaval Krsnayyar
- vararagalaya cencukambhoji Tyagaraja
cittasvara added by G.N.Balasubramanyam
- raghuvamsa katanakutuhalam Pattanam Sub.ayr
cittasvara added by Tiruvaiyaru Subramanya Ayyar

The cittasvara may be composed in three ways.

- It could be composed in the same laya as the songs is. e.g., the cittasvara for the krti "parama pavana raama" in purvikalyani.

In such krti-s sometimes the cittasvara passage is sung in second kalam or double speed also.

b) It could be composed in a way that the laya of the krti is in madhya-laya and the svara in druta-laya. e.g., the cittasvara for the krti "attarunam" in bhairavi reproduced above.

c) In some cittasvara passages, the first part of the passage is in madhya laya and the second part in druta. e.g., the cittasvara for the krti "ganarajena" in Arabhi by Muttusvami Diksitar.

Cittasvara-s of earlier period do not have any makutam at the end but in cittasvara-s composed by vaggeyakara-s in this century we come across makutam-s.

3. Svarasahitya :

Svarasahitya literally means a passage having svara syllables (sa, ri, ga etc.) and also meaningful text where the dhatu of the svara syllables and of the meaningful text are identical. In general this feature is seen in tana-varna where both svara and sahitya are sung. In Syama Sastri's svarajati-s and in Tyagaraja's ghanaraga pancaratna krti-s such svara-sahitya passages are sung.

However in krti-s too we have instances of svara-sahitya passages being incorporated. It is a practice to sing the svara passage at the end of anupallavi and the corresponding sahitya passage at the end of the carana. This feature is seen in the following examples.

Song	Raga	Composer
1. o jagadamba	anandabhairavi	Syama Sastri
2. ninnu vina	kalyani	Subbaraya Sastri
3. janani	ritigaula	-do-
4. saketanagara	harikambhoji	Mysore Sadasiva Rao
5. jagadisvari	mohana	Tirvur Ramsvami Pili

Following is an example of svara-sahitya passage from the krti "o jagadamaba" in Anandabhairavi raga.

4	p m g r s n s m	g r s n s g r n
	va ra si ta gi ri ni la	yu ni priya prana yi ni
	O	O
	s g , g , m p d	p m g m p , ,
	pa ra . sa . ktima na	vi ni vi nu má . . .
4	d p m , g r g m	p m , g r s s ,
	mari yá . da le ru ga	ni du . sprabhula kó .
	, n d p p , , m	g r s , , m g m
	. ri vi nu ti . . mpa	ga va ra . . mmosa gu

4. Solkattu svara :

This is a passage similar to that of cittasvara except that along with svara syllables sa, ri, ga etc. We also have groupings of drum syllables or solkattu-s interspersed. Such a passage is seen in the krti "anandanatanaprakasa" of Muttusvami Diksitar in the raga kedara and misra-eka talam.

p , n n s m m	g g r s n . n ,
pa , ni ni sa ta ka	ja nu ta sa ni ni .
s , m g r s m	g m p , n m g
jam . ta ri ta sa ma	ga ma pa . ni ma ga
r s r s s m g	m m p s n n ,
ta ta na ta ka ma ga	ma ma pa sa ni ni .
s s , n p p ,	m g r s r s n
ta jam . ta ri pa .	ma ga ta din gi na tom

In 19th century manuscripts these are referred to as "pottu katlu svara-s" and also as "svara-jati".

5. Sangati :

Sangati-s are melodic variations woven on themes occurring in the section of a composition. In krti, especially in those of Tyagaraja, sangati-s are seen to occur profusely. For example, in the pallavi of the krti, "darini telusukonti" in the raga suddhasaveri by Tyagaraja more than 8 sangati-s are sung. In the krti "koniya dina napai" in Kambhoji raga by Vina Kuppayyar about 10 sangati-s each occur for the first avarta of pallavi and for the first avarta of anupallavi. Four or five sangati-s for a theme is a very common feature in krti. However in the krti-s of Muttusvami Diksitar sangati-s are very rare to come by.

For examples of sangati, see the notation of krti-s given in Lesson 202 (under lesson no.4 especially "meru samana" in mayamalavagaula).

The melodic variation of a theme must develop gradually and logically from the structure of the theme. Each successive sangati must not deviate drastically from the arrangement in the previous one. As different from this, in the development of neraval the melodic form or structure of the theme is not kept up except for the fact that the syllables of the text are sung in the same place in the tala-framework as in the theme.

In the case of sangati-s, some times the melodic structure of the pallavi would appear to have undergone a complete change when the first and the last sangati-s are compared. However there should be a gradual development to this stage. For instance, the last sangati of the first avarta of the pallavi in the krti "darini telusukonti" adorns a melodic line totally different from that of the first sangati. However the process of development is gradual.

The variation of a theme brought about in a sangati need not affect the entire theme, but can be partial. That is, the sangati could make a change in the commencing portion of the theme alone or in the middle or in the concluding portion. For instance in the krti "Koniya dina napai" in Kambhoji in all the sangati-s in the first avarta of the pallavi, the changes occur in mainly in the laghu portion of the aditala (two-kalai).

ORGANISATION OF MATU IN KRTI :

Besides the above mentioned features krti would incorporate all the aspects of prosody i.e., ornamentation in the sahitya (sabda-alankara), like prasa (edugai), yati (monai), anuprasa, antyaprasa, gopucchha and srotovaha alamkara-s, yamaka, svaraksara, manipravala sahitya etc. These will be discussed in Lesson no. 9.

ORGANISATION OF TALA AND LAYA IN KRTI"

Duration of sections :

The term tāla indicates a wider compass of time than the mere duration of the standard tāla structures like adi, misra-capu etc.. For instance, the several avarta-s of these tala structures encompassing the entire duration of a song itself would be its 'tala'.

It is within the total time framework that one has to appreciate the duration of the different sections, namely, pallavi, anupallavi, carana. The simplest form of krti structure, set to, say, aditala, would be the pallavi having a two avarta duration, anupallavi two and carana four. These numbers would differ if the tala were rupaka, misra-capu or some other one. Similarly the duration of carana may sometimes be large. If madhyamakala passages and cittasvara are there then the numbers would again vary. However we do see that there is a proportion in the number of avarta-s of the various sections.

Graha :

Further the commencement of a krti may not always synchronise with the commencement of the tāla. That is krti-s exist with different graha-s. Angata graha is very common while atita is very rare. The common anagata graha-s are — $\frac{1}{4}$, $\frac{1}{2}$, $\frac{3}{4}$, 1, or $1\frac{1}{2}$ mātrā-s. This difference in the time of commencement bestows a peculiar charm to the musical piece.

In tāla-s of ékakala form, the point of commencement of song is seen to shift by $\frac{1}{2}$ matra or $1\frac{1}{2}$ matraa-s. In tāla-s of the dvikala form the shifting of the commencement is by $\frac{1}{4}$, $\frac{1}{2}$ or $\frac{3}{4}$ matra.

Examples are :

a. ékakala aditála — eduppu after ½ matra :-

1. rámathakti sámrájya - suddhabangála rāga-Tyāgarāja
2. nijamarmamulanu - umābharana rāga -Tyāgarāja
3. Palukavadémira - Dévamanóhari - Mysore Vásudévácārya

b. ékakala áditála - eduppu after 1½ matra-s :-

1. entanércina - suddhadhanyási - Tyāgarāja
2. entavédukundu - sarasvatímanóhari - Tyāgarāja

c. dvikala áditála - eduppu after ¼ matra :-

1. kaddanuvárika - tódi - Tyāgarāja

d. dvikala áditála - eduppu after ½ matra :-

1. endukupeddala - sankarābharana - Tyāgarāja
2. étāvunarā - kalyáni - Tyāgarāja

e. dvikala áditála - eduppu after ¾ matra :-

1. koluvamaragada - tódi - Tyāgarāja
2. ninnujúci - Saurāstra - Patnam Subrahmanya ayyar

Gati :

A point worth mentioning in this connection is that, normally the rhythmic flow of the melodic line consists of 2 or 4 aksara-s per one matra of tála. The traditional compositions have only the arrangement of two or four and never three, seven, etc. That is, krti-s have normally a catusra gati and in fact that is the character of art music.

However, from the beginning of this century, we come across krti-s being set in tisgati also. And sometimes krti-s that were originally set in catusra gati have been reorganised to be sung in tisra gati of a different tala. For instance, songs in rupaka tala with a gati of 2 or 4 are set in aditála with a rhythm of 3. e.g.,

'birānavaralicci', in kalyáni rāga; 'sankari sankuru' in sávéri rāga, both of Syámá Sástrí. However in modern times we have songs composed directly in tisra nadai. And in the krti 'idatu patam' in áditála and khamás rāga, by Papanasam Sivan, the pallavi and anupallavi are in catusra nadai while the carana alone is in tisra nadai.

KRTI AND KIRTANA :

In common usage, the word 'kirtana' is used in the sense of the term 'krti'. In fact 'kirtana' is even a more traditional word than krti is. However for technical reasons the two terms regarded denoting musical forms that differ in their aesthetic purpose as well as in their contents.

The kirtana is an applied musical form. The music here in is for a specific purpose, the purpose of carrying the text. The music or dhatu is just an aid to enable the sahitya to be sung. The music or dhatu in a kirtana is not an end by itself but a means to an end, the end itself being sahityas. The music is much subordinated to the sahithya. It is perhaps the musical worth or potency that should distinguish a krti from a kirtana.

In krti-s it is the musical structure that dominates and is important. Krti-s also have, necessarily, a matu that is devotional in nature. But it allows for splitting of sahitya words and extension of words beyond recognition so as to project the melodic phrases. In this sense krti is pure music where music is supreme and not subservient to any other factor.

Utsava-sampradaya kirtana-s and Divynama kirtana-s of Tyagaraja, kirtana-s of Sadasiva Brahmendra, Bhadracala Ramadasa, Annamacarya are examples of 'kirtna' form. They are sung in bhajana and other contexts which have sahitya-oriented devotion dominating the music.

CONTRIBUTION OF COMPOSERS TO THE DEVELOPMENT OF KRTI-FORM

The characteristics of any musical form is formulated only after examining the several compositions of that type and arriving at the common characteristics. These compositions have been contributions of several musicians who lived in the last 300 to 400 years. However the compositions with their original melodic settings are available only of composers who lived in the last 200 years. Hence it is possible to take into account only their contribution for giving a brief picture below. These composers are -

- | | |
|---------------------------------------|------------------------|
| 1. Pallavi Gopalayyar | 2. Syama Sastri |
| 3. Tyagaraja | 4. Muttusvami Diksitar |
| 5. Gopalakrsna Bharati | 6. Anai-Ayya |
| 7. Subbaraya Sastri | 8. Vina Kuppayyar |
| 9. Mysore Sadasiva Rao | |
| 10. Patnam Subrahmanya Ayyar | |
| 11. Pallavi Sesayyar | |
| 12. Ramanathapuram Srinivasa Ayyangar | |
| 13. Muttayya Bhagavatar | 14. Papanasam Sivan |
| 15. Mysore Vasudevacharya | 16. Kotisvara Ayyar |
| 17. G.N.Balasubramanyam | 18. Dandapani Desikar |

1. PALLAVI GOPALAYYAR

Brief Biography :

Subbaráma Diksitar in his Sangita-sampradáya-pradarsini writes this about Pallavi Gopalayyar -

"He is a Dravida-brahmana who hailed from the North. He was very proficient in composing songs in Telugu. He was an ex-

pert among vocalists and was unmatched in Pallavi singing. His brilliance in manodharma is evident in the Ata-tála varna 'Vanajakshi' in Kalyani. The imaginative svara phrases and the use of gamakas like 'orika' are clearly seen in this varna. Apart from this, tana-varna-s in kambhoji and todi and some krti-s in rakti-raga-s with mudra 'venkata' have brought great fame. He lived for a long time in the reign of King Amarasimha and Sarabhoji."

'Gayaka-siddhanjanam' a book by Taccur Singaracaryulu brothers has this information. "Pallavi Gopalayya and Sanjivayya were brothers and pupils of Pacimiriyam Adippayya. Pallavi Sivarámayya, the son of Sanjivayya was an able songster of Pallavi. His son Fiddle Subba Rao delights the people by playing upon the violin most skilfully as if sung vocally. Adimurtayya, a cousin of Callagali Krsnayya was a Lutanist [vainika]."

P. Sambamúrti in his article on Pallavi Gopalayyar in the newspaper THE HINDU gives valuable information about the composer.

"Pallavi Gopalayyar was a samasthana vidvan in Tanjávúr Court during the reign of Sarabhoji (1798-1832) and his predecessor Amarasimha Maharaja (1788-98). He was a disciple of Pacimiriyam Adippayya. He was adept in handling the Pallavi form and was the earliest vidvan to have been honoured with the title 'Pallavi'.

'Callagali' Krsnayyar was the son of Pallavi Gopalayyar. Calla-gali meaning 'cool breeze' was a title given him his music created that mood."

Contribution :

He was a composer of Varna-s and Krti-s. Some of his well-known krti-s are -

- | | | |
|------------------------|-------------|-----|
| 1. amba nadu | todi | adi |
| 2. nidu carana pankaja | kalyani | adi |
| 3. nidu murtini | natakurinji | adi |

- | | | |
|-----------------------|----------|---------|
| 4. sri rama ramani | mohana | adi |
| 5. mahatripurasundari | bhairavi | rupakam |

His compositions are characterised by a sampurna varika bhava. His krti-s present this unique style. Every svara is rendered with kampita gamaka. Plain svara-s are conspicuous by their absence. His krti-s 'Ambanadu' in Todi, 'Niducarana' in Kalyani, 'Nidu murtini' in Natakurinji reflect this style in full.

He composed his songs with the mudra 'Venkata'.

2. SYAMA SASTRI

(1762 - 1827)

In the book 'Great Composers' Book-I, P. Sambamūrti gives the following information about the life of Syámá Sástrí.

The forefathers of Syámá Sástrí were Tamiz speaking brahmana-s known as Auttara Vadama or Vada desattu Vadamal. His ancestors lived in Karnul district and migrated to various places like Kancipuram, Gingi, Udayarpalayam, Annakkudi etc. and finally came to Tiruvarur. It was at Tiruvarur that Syámá Sástrí was born on 26-04-1762.

He came of the Gautama gotra and Bodhayana sutra. His father was Visvanatha Ayyar and mother Vengalaksmi. He was christened Venkata Subrahmanya but affectionately called Syámákr̥sna.

His early training in music was from a cousin of his mother. Later his father put him under the tutelage of one Sangita Svami, an Andhra Brahman and Sanyasi from Varanasi who stayed in their house. As per the advice of the Svami Syama Sastri cultivated the friendship of Paccimriyam Adippayya and benefitted a lot.

He signed his compositions with the mudra 'syámákr̥sna'. Besides compositions he has left us valuable manuscript wherein he has worked out with great patience and care the tala prastara-s. He passed away on 6-2-1827 at the age of 65.

He composed gitam, varnam, svarajati and krti. Syámá Sástrí is known to have composed in all, about 300 pieces, though around 100 are available. His songs are set mainly in Telugu, though a few are set in Samskr̥ta and Tamiz.

Once when Syama Sastri was singing in praise of Brhadamba in Pudukkottai an elderly and saintly person overwhelmed with his music asked Syama Sastri to go to Madurai and sing in praise of Minaksi Amman and receive her benevolent blessing. Syama sastri decided to go to Madurai and there he composed the Navaratnamalika.

First he composed seven krtis. They are:

Song	Raga	Tala
1. sarojadalānetri	sankarabharana	adi
2. deviminānetri	-do-	-do-
3. nannubrovu lalita	lalita	viloma capu
4. minalocana brova	dhanyasi	capu
5. mariverēgati	anandabhairavi	-do-
6. devi ni padasarasa	kambhoji	adi
7. mayamma	ahiri	adi

He intended to compose the remaining two, one in the raga Natakuranji and the other in Sriraga, both in capu tala. Next morning he left for Madurai. On his way he composed the Navaratnamalika.

His krti-s are set in the pallavi-anupallavi-carana pattern. Many krti-s have more than one carana sung to the same dhatu.

He has introduced the anga, svara-sahitya to most of his compositions.

In most of his krti we find the beauty svaraksara where the svara and sahitya are identical.

Ex: krti 'sevinīpadasārasa'

p d s , occurs as svaraksara.

He Has composed krti-s in common ragas like todī, dhanyasi, kambhoji etc., and in uncommon raga-s like kalagada, manji and cintamani he was able to handle apurva raga-s with as much as the more common ones. The svarupa is patent on the face of every one of his compositions.

He has composed many krti-s in misra-capu tala. He popularised the viloma capu tala, that is, instead of the 3+4 sequence, we find the 4+3 sequence. e.g.,

(1) 'ninuvīnagamari' in purvakalyāni raga.

(2) 'nannubrova lalita' in lalita raga.

Almost all his krti-s are of advanced level though they give the appearance of being simple. None of the songs can be taken up when students are introduced to krti-s.

The greatness of his compositions seems to rest in -

- the choice of simple and appealing words
- his ability to mould the words to suit the apt raga phrases
- enlarging and contracting of the duration of the melodic phrases so that the accents of tala and melody alternately coincide and separate out, thus creating a grip between the tala and the melodic structure; this is true especially of his krti-s in capu tala.
- his ability to bring within the framework of a composition, raga phrase which are usually expressed in alapana.

3. TYAGARAJA

(1767-1847)

Tyagaraja a great musician saint and composer was born on 4th. May 1767 in Tiruvarur. He was named after the presiding

deity of the Tiruvarur temple. He was a Telugu brahmin of the Muruginadu sect. He belonged to the Bharadvaja gotra and Apastamba sutra.

Tyagaraja's father Ramabrahmam was a bhagavata by profession. He used to read and expound the Ramayana in the Tanjavur court during the Ramanavami festival. Tyagaraja's mother Sitamma was also a good singer and his maternal grandfather was Vīna Kalahasti Ayyar, a court vidvān of Tanjavur. His family shifted to Tiruvaiyaru when Tyagaraja was still young.

His father noticed his interest in music and arranged for his music training under Sonti Venkataramanayya. When he was 18 years old, Haridasa Svami of Kancipuram came to him and asked him to recite Ramanama 96 crores of times. He took this as a divine command and started this task. In 21 years he completed it. On that day he had the darsana of Sri Rama and sang 'Elanidayaradu' in Athana. And through divine he came to possess the musical literatures 'Svaranava' and 'Naradiyam'.

Tyagaraja's first wife passed away five years after the marriage. He married a second time. Through her he had a daughter named Sitalakṣmi. Sitalakṣmi had an only son. He lived only for 30 years. He was married to a girl called Guruvamma. After her husband's death Guruvamma went back to her father's house in Tanjavur taking with her the famous ekapitha vigraha and the painting of the Kodandarama. This vigraha is now in the house at Varahappayyar lane in Tanjavur. After his grandson's death, Tyagaraja's direct line become extinct.

Tyagaraja was an inspired and gifted composer. His compositions include krti-s, kirtana-s and geya-nataka-s.

Divyanama kirtana-s or Divyanamavali are simple kirtana-s which could help the most illiterate to worship God. These are in Samskrta and Telugu with very simple and melodious music. These are used during bhajana-s also.

Utsava Sampradaya kirtana-s are those which are sung during various holy days during sacred rituals.

In most of the songs belonging to these two groups, there are pallavi and many carana-s, sung to the same dhatu. In these songs are embodied various philosophical truths found in the Veda-s and Upanisad-s.

Two geya nataka-s composed by him are available. They are - Prahlada bhakti vijayamu and Nauka-caritramu. The first one portrays the devotion of Prahalada based on a small incident from the famous puranic story. Nauka caritramu, relates the story of the humbling of the pride of the Gopi-s who went on a boat ride with Lord Krsna. These musical dramas are made up of song forms called daru-s, kirtana-s and poetical forms like Kandapadya, Sisapadya, Utpalamala, Dvipada and Curnika and with prose announcements, called vacana-s, acting as links.

Contribution to Krti-s :

He has composed around 500 krti-s. Though designated krti-s, they have minor structural variations. There are, on the one hand, songs like "nidhi cala sukhama" set in the normal krti format and on the other, pancaratna krti-s like "jagadanandakaraka" (nata raga) with a number of carana-s of differing duration and musical setting.

'Panca' means five and thus pancaratna krti-s are a set of five krti-s and are in the 5 ghana raga-s - nata, gaula, arabhi, varali and sri.

- | | |
|-----------------------------|--------|
| 1. jagadanandakaraka... | nata |
| 2. dudukugala,.... | gaula |
| 3. sadhincene | arabhi |
| 4. kanakanarucira... | varali |
| 5. endaro mahanubhavulu ... | sri |

They are in adi tala. Among them the first one is in Samskrta and the others are in Telugu. Not very dissimilar to the pancaratna krti-s are songs like "sri raghuvaráprameya" (kambhoji raga), but

they have relatively fewer carana-s and of equal duration.

Among those conforming to the normal krti structure, there are those with simple melodic structures in eka-kalai tala-s and slow and heavy structures in dvi-kalai tala-s. There are also krti-s with fairly elongated and elaborate carana-s like "evarimata" (kambhoji) and "darini telusukonti" (suddha-saveri).

The krti-s cover a variety of raga-s ranging from the limited jayantasri and suposhini to potent ones like todi and sankarabharanam.

The credit of introducing sangati-s to krti-s goes to Tyagaraja. He introduced them in order to bring out the raga bhava in a more elaborate manner and also to express clearly the subtle meanings of the sahitya. His sangati-s are developed in a very systematic manner. The first sangati is a mere outline of the raga, the second is more elaborate, the third still more so and on till the last last sangati exhibits the maximum amount of melodic beauty.

The songs are mostly in telugu. There are some in samskrta and a few in a mixture of telugu and samskrta.

Krti-s are set mostly in adi (ekakalai and dvikalai), misra-capu, rupaka (short version). Notable among the krti-s are those set in desádi tala and madhyádi tala. These krti-s, now sung in normal ekakala aditala and dvikala aditala respectively exhibit a set pattern of symmetrically arranged melodic phrases.

Tyagaraja is known to have gone on a pilgrimage visiting many important religious centres. And in each place he has composed songs on the presiding deity/deities of that place. Songs composed in these places are listed below.

Tirupati - Venkatesvara

- | | |
|---------------------|--------------|
| 1. tera tiyaga rada | gaulipantu |
| 2. venkatesa ninna | madhyamavati |

Tiruvorriyur - Tripura Sundari

- | | |
|-------------------------|---------------|
| 1. sundari ni divyarupa | kalyani |
| 2. sundari nannindarilo | begada |
| 3. darini telusukonti | suddha saveri |
| 4. sundari ninnu | arabhi |
| 5. kannatalli | saveri |

Kovur - Sundaresa

- | | |
|----------------------|-----------------|
| 1. sambho mahadeva | pantavarali |
| 2. i vasudha | sahana |
| 3. kori sevimpa rare | kharaharapriya |
| 4. nammi vaccina | kalyani |
| 5. sundaresvaruni | sankarabharana. |

The sahitya in most of the telugu krti-s is in the form of a personal conversation with God. Because of the informal language quite often the sahitya diverts the attention from the appreciation of the melodic beauty. And this makes many heavy classical pieces also to be looked upon as sahitya dominated songs. For this reason many krti-s of Tyagaraja look deceptively simple but in reality they are not.

4. MUTTUSVAMI DIKSITAR**(1775-1835)**

Muttusvami Diksitar was born to Ramasvami Diksitar and Subhalaksmi in the year 1775. As he was born in answer to the prayers of Lord Kartikeya of Vaidisvaran koil, he was named Muttukumarasvami or more shortly as Muddusvami or Muttusvami. After Muttusvami two sons called Cinnasvami and Balasvami and daughter Balambal were born.

His family shifted to Manali to be under the patronage of Manali Muttukrsna Mudaliyar. At Manali one Cidambaranatha yogi

on a pilgrimage tour to Banaras became impressed by the scholarship, musical knowledge and intelligence of Muttusvami Diksitar and requested Ramasvami Diksitar to send his son to Banaras along with him. Muttusvami Diksitar went to Banaras and stayed there for about 5 years.

The Yogi initiated him in the Srividya cult, gave him upadesa of Sodasaksari mantra and trained him in the Tantric form of worhsip. With the grace of the Yogi, Diksitar got from the river Ganga a Vina with the head piece turned upwards with the word Rama inscribed on it in Devanagari.

After his return to Manali he went to Tiruttani to worship Lord Subrahmanya. By the grace of Lord Subrahmanya he received the power to compose musical compositions and the krti 'sri nathadi guruguho' in Mayamalavagaula raga is said to be his first one. Having been blessed by Subrahmanya he also affixed the mudra "guruguha" in his songs.

He visited many towns and composed krti-s on the deities there. Diksitar also has composed one padavarna, a daru and at least 5 ragamalika-s.

He composed Sodasa Ganapati krti-s on 16 Ganapati-s. Famous among them are 'vatapiganapatim' in Hamsadhavani raga and 'sri mahaganapatih' in Gaula raga.

He visited Svamimalai, Mannargudi, Nagapattinam, Tiruccirapalli and composed krti-s. It was in Tiruccirapalli that he composed one of the Pancalingasthala krti-s 'jambupate' in Yamunakalyani on Matrbbhutesvara. He also composed in praise of Ranganathasvami at Srirangam. Some of the ksetra krti-s are listed below.

Kancipuram

- | | |
|---------------------|----------------|
| 1. kanjadalayataksi | kamalamanohari |
| 2. cintayamam | bhairavi |
| 3. ekamranatham | gamakakriya |
| 4. varadarajam | saranga |

At Mayavaram or Mayiladuturai he is said to have composed 9 krti-s in praise of Goddess Abhayamba. They are composed in the 8 vibhaktis. The krti-s belonging to this group are:-

sadasraye(Dhyana)	camaram	rupaka
1. abhayamba Jagadamba	kalyani	adi
2. aryam abhayambam	bhairavi	ata
3. girijaya ajaya	sankarabarana	adi
4. abhayambikayai	yadukulakambhoji	rupaka
5. abhayambikayah	kedaragaula	jhampa
6. ambikayah abhayambikayah	kedaram	adi
7. abhayambayam	sahana	triputa
8. daksayani abhayambike	todi	rupaka
sri abhayamba(Mangalam)	sriraga	aditala.
(Manipravala)		

He came to Tiruvarur and sang the famous krti "tTyagarajaya namaste" in begada and many other krtis. Here he composed the Kamalamba Navavarana, one of the famous samudaya krti-s in praise of Goddess Kamalamba. In this group there is one dhyana kirtana and one mangala kirtana. They are in 8 vibhakti-s or cases:-

kamalambike (dhyana)	todi	rupaka
1. kamalamba samrakshatu	anandabhairavi	triputa
2. kamalambam bhajare	kalyani	adi
3. sri kamalambikayá	sankarabharana	rupaka
4. kamalambikáyai	kambhoji	ata
5. sri kamalambáyáh	bhairavi	jhampa
6. kamalambikáyah	punnagavarali	tisra eka
7. sri kamalambikáyám	sahana	triputa
8. sri kamalambike	ghanta	adi
9. sri kamalamba jayati	ahiri	tisra eka
sri kamalambike(Mangala)	sriraga	khanda Eka

Diksitar composed krti-s on all the planets as that would benefit all mankind. These compositions were called Navaghraha krti-s or Várakirtana-s. The first 7 are set to suladi tala-s in order. They are:-

1. suryamurte	saurastra	dhruva
2. candrambhaja	asaveri	mathya
3. angarakam	surati	rupaka
4. budhamasrayami	natakuranji	jhampa
5. brhaspate	athana	triputa
6. sri sukrabhagavantam	pharaj	ata
7. divakaratanujam	yadukulakambhoji	eka
8. smaramyaham (Rahu)	ramamanohari	rupaka
9. mahasuram (Ketu)	sanmukhapriya	rupaka.

His pancalingasthala krti-s are also popular. His pancalingasthala krti-s are on the 5 elements prthivi (earth), Appu (Water), Teyu (fire), Vayu (Air) and Akasa (Ether) at Kancipuram, Tiruvanaikkaval, Tiruvannamalai, Kalahasti and Cidambaram. The songs are:-

1. cintayamam	bhairavi	rupaka
2. jambupate	yamunakalyani	tisra Eka
3. arunacala	saranga	rupaka
4. srikalahastisa	huseni	jhampa
5. anandanatana	kedaram	capu

Each song contains the composer's mudra, raga-mudra, sthala-mudra and linga-mudra.

Many other groups of krti-s based on a single deity are also there. e.g., Tiruvarur Tyagaraja, Nilotpalamba, Madhuramba, Guruguha kirtana-s (Tiruttani).

The krti-s of Diksitar can be broadly classified into two groups - those with pallavi-anupallavi-carana format and those with pallavi-anupallavi only. And those incorporating carana do not have more than one carana at all. In some of the krti-s containing pallavi and

anupallavi only, the anupallavi has been termed carana as for instance seen in the krti "tyagaraja yoga vaibhavam" in anandabhairavi.

Another almost permanent feature is the presence of madhyamakala-sahitya passage in one of the sections or in two or in all the three. He has also included passages of cittasvaram and solkattu-svaram in a few krti-s. In a few, as for instance in "renukadevi" (kannadabangala), "gunijanadinuta" (gurjari) the cittasvara passages have also a corresponding svara passage called "graham", which represent the scale system that existed in the pre-16th century period.

The melakarta raga-s that he used are those belonging to the "Raganga" school, namely, kanakambari, phenadyuti etc. He has also handled certain ancient rare raga-s like mangalakaisiki, padi in which only krti-s of Diksitar are available now.

Most of his songs are in samskrta. A few of his krti-s are in manipravala. His krti-s 'venkatacalapate' (karnataka kapi) and "sri abhayamba" (sriraga) are in 3 languages- Samskrta, Telugu and Tamizh.

Besides prasa, anuprasa etc. he made use of yamaka, gopuccha and srotovaha alamkara-s and svaraksara in his krti-s. In 'tyagaraja-yoga-vaibhavam' in anandabhairavi we see both srotovaha and gopuccha alamkara-s. In the pallavi we find gopuccha and in the anupallavi, srotovaha.

The tala-s that he has used are only those belonging to the 35 tala system and we do not come across krti-s set in tala-s like misra-capu, desadi etc.

His krti-s are of different grades ranging from those useful for beginners to those difficult even for trained musicians. Some of his krti-s were composed in lighter vein based on contemporary popular British tunes but set to devotional text. e.g., 'syamale minaksi', 'sakthi-sahita-ganapatim' based only on the svarasthanas of sankarabharana and not the raga.

5. GOPALAKRSNA BHARATI

(1810-1896)

Gopalakrsna Bharati the illustrious composer of Nandanar Caritram was born at Narimanam, a village near Nagapattinam in 1810. He was a Tamizh Brahmin. He belonged to vadama sect and Bharadvaja gotra. He came of a family of musicians and scholars. His father Sivarama Bharati, grandfather Ramasvami Bharati and great grand-father Kodandarama Bharati were all vainika-s and samskrta scholars.

Bharati lost his parents when he was very young. Therefore he started wandering from place to place trying to earn a living. For sometime he even had to be a cook in a temple at Kuttanur, Tanjavur District.

Gopalakrsna Bharati had a great thirst for learning. He learnt Veda-s from Govinda Yati. The song 'engal gurunatharudaya' in surati raga is a fitting expression of his indebtedness to his guru. Later he studied Hindustani Music under Ramadasa who was the court musician of Amarasimha Maharaja of Tiruvidamarudur. This helped him to handle raga-s like Hamirkalyani and Behag. He also acquired proficiency in many languages. He stayed for some time in Mudikondan and was often referred to as Mudikondan Bharati. In about his 24th year he came to Anatandavapuram and there he lived with Annavayyar, a rice mirasdar, for some years.

Bharati lived a very simple and austere life. He was a strict brahmachari through out his life. Very often he disappeared from his familiar surroundings and after some time appeared again. All his time was spent in composing songs and studying the veda-s. He carried with him just a few palm leaves and a stencil to write upon. When the palm leaves were completely written upon he handed them over to the disciple who happened to be with him at that time and took a fresh set of palm leaves. It is because of this that his compositions lie all over Tamil Nadu wherever his disciples took them.

Bharati decided to create geyanataka-s because he knew that he could easily express his bhakti and many philosophical truths through the song and story in a geyanataka. The geyanataka-s composed by him were -

1. Nandanar carittiram
2. Iyarpagainayanar Carittiram
3. Karaikkal Ammayyar Carittiram
4. Tirunilakantha nayanar carittiram

He is also the author of Jnana cindu, Jnana kummi, Viduti kirtana-s, Cidambara Kanni and Maminatakam.

Viduti kirtana-s refer to the main krti-s. They have the mudra gopalakrsna or balakrsna and are set to independent themes.

Bharati had many friends. One was Anand Bharati of Tiruvidaimarudur who had great respect and appreciation for Bharati's talents. Another good friend was Krsnananda Yogi who helped him in recording all his songs. Through him Bharati became acquainted with Vedanayakam Pillai, the then Munsif of Mayavaram who became the disciple and friend of Bharati. Maha Vaidyanatha Ayyar and Ramasvami Sivan also were his good friends.

Bharati lived to a ripe old age. In 1896, at the age of 86, he passed away on Mahasivaratri day.

His viduti Kirtanas and Kanni alone number 180. The number of songs figuring in his own operas comes to 426. The total number of his compositions will exceed a thousand.

6. ANAI-AYYA

Among the composers who contributed to the development of South Indian Classical Music in the beginning of 19th Century, Anai-Ayya brothers hold an important place. They were the samasthana vidwan-s in the court of Tanjavur King Sarabhoji (1800-

1832). They were adept in tamiz, telugu and samskrta and in music. They hailed from the village Vaiyaceri near Tanjavur. They were concert artists and used to perform together. They had also composed a number of krti-s with the mudra "umadasa". It is said that the elder brother Anai Ayyar used to compose the words and the younger brother Ayya Ayyar set it to tune.

They had composed many krti-s on Mangalambika and Agastisvarar of the Vaiyaceri temple and also on Pranatartihara and Dharmasamvarddhani of Tiruvaiyaru. A few on other deities are -

- | | | | |
|---|--------------------|------------|---|
| 1 | eppadiyil | mukhari | on Kanakasabesa of
Cidambaram |
| 2 | haraharavenalasada | surutti | on Arunacalesvarar of
Tiruvannamalai |
| 3 | saranu saranu | cenjurutti | on Sarasvati |

Among their krti-s "amba nannu brovave" in todii, "bhajanaseyave" in kedara, "kanakkannayiram" in nilambari, "inta paraka" in nadanamakriya are well known. The commencing words of the krti "mahima teliya tarama" in sankarabharana have been taken as theme for pallavi in Ragam-tanam-pallavi.

Although they have composed in both tamiz and telugu, krti-s in tamiz are more. There is a fine blend of words and tune in their krti-s. The text is devotional and also expressive of philosophical truths.

Most of the krti-s are in madhyamakala. Krti-s contain pallavi, anupallavi and carana. And usually krti-s have more than one carana set to the same dhatu. In most of the krti-s the second half of the carana is set to the dhatu of the anupallavi.

Most of the songs are set to adi and rupaka tala-s. We do not come across any krti in capu tala. "Amba nannu brovave" in todii is set to desadi tala. The durations of pallavi-anupallavi-carana are set in a proportion, namely, pallavi and anupallavi of equal duration while the carana is double that of pallavi.

Cittasvara and svarasahitya are not found in the krti-s. The anupallavi and carana of the krti "podum podum" in punnagavarali are fully in madhyamakala-sahitya. Sangati-s are there especially in "parakela bala" in ritigaula.

Krti-s set with sama graha and anagata graha are available.

Prosodical rules like edugai etc. are observed. In the krti "ettanai tñ viddai" in anandabhairavi antyaprasa occurs in carana.

Krti-s are set only in major raga-s like todi, kalyani, natakurinji, kambhoji, sankarabharana, anandabhairavi, ritigaula and none in any rare raga.

7. SUBBARAYA SASTRI

(1803-1862)

Subbaraya Sastri was the son of Syama Sastri. He was born in Tanjavur in the year 1803. He learnt music first under his father and later under the great composer Tyagaraja. He also came under the influence of Kokilakantha Merugosvami, the court musician of Tanjavur and Ramdasasvami a Hindustani musician. Besides music he attained great scholarship in Tamizh, Samskṛta and Telugu. Subbaraya Sastri was an expert Violinist and could also perform on Sarinda.

Subbaraya Sastri composed svarajati-s and krti-s. As he was born in the star of Krittika he used the mudra kumara in his compositions.

In his krti-s there are many sangati-s. The anga-s madhyamakala-sahitya, cittasvara and svara-sahitya are also found. Some of his krti-s contain svaraksara-s. His krti-s are replete with raga-bhava. His krti-s in apurva raga-s reveal his genius as a composer. Thus the influence of Musical Trinity found in his compositions. Just as we find in the compositions of Tyagaraja there are graded sangati-s in all his krti-s. In the krti "venkatasaila" in Hamirkalyani the varika style of Diksitar is seen. For introducing svaraksara he drew his inspiration from his father's compositions.

Subbaraya Sastri composed krti-s mostly in praise of Devi.

Subbaraya Sastri stayed in Madras for twelve years. It was during his stay here, that he composed the krti 'ninna sevincina' Yadukulakambhoji raga in praise of Sri Parthasarathy the presiding deity of the temple in Triplicane Madras.

Subbaraya Sastri lived in Kancipuram for some time. His wife hailed from that place. It was during his adjourn in Kanci that he composed the famous krti 'emaninenee mahima' in mukhari raga, adi tala. This krti contains the Ksetra mudra.

He passed away in the year 1862 in Udaiyarpalayam to which place he had been to see his relatives. He enjoyed the patronage of Yuvarang Bhupati the Zamindar of Udaiyarpalayam. This Yuvaranga Bhupati had the title Abhinava-Bhoja. After the demise of Subbaraya Sastri the Zamindar of Udaiyarpalayam helped this family by giving Annasvami Sastri a sum of Rs 700/- to meet the expenses of his marriage.

The following are some of the famous krti-s of Subbaraya Sastri:

janani ninna vina	ritigaula	capu
vanajasana	sriraga	rupaka
emani ne ni mahima	mukhari	adi
ninu sevincina	yadukulakambhoji	capu
sankari ni vani	begada	rupaka
ninu vina gati	kalyani	adi
venkatasaila	hamirkalyani	adi

Some of his prominent disciples were :

1. His adopted son, Annasvami Sastri
2. His son-in-law, Kanci Kaci Sastri
3. Candragiri Rangacarlu
4. Sobhanadri.
5. Ponnusvami

8. VINA KUPPAYYAR

Vina Kuppaiyyar was the most distinguished disciple of Tyagaraja. He is looked upon as one of the expert musicians and composers of the 19th century. He is the composer of many tana-varna-s, krti-s and tillana-s. He was born in Tiruvorriyur, a place 6 miles north of Madras. He was known as Tiruvorriyur Kuppaiyyar and Narayangaula Kuppaiyyar. The last name was given to him because of his great proficiency in singing the alapana of that raga. His ata-tala varna in this is a scholarly composition and ranks with the ata-tala varna-s of Pallavi Gopalaiyyar.

Kuppaiyyar was a Tamiz Brahmana of the Vadama sect and a samaka. He was born in Bharadvaja gotram. His father Sambamurti Sastri was a great musician. Kuppaiyyar acquired great knowledge in Samskrita, Telugu and Music at a very early age. He was also a good vina and violin vidvan. When his father took him to Tyagaraja and placed him under his care he was already advanced in the theory and art of music. It is said that Tyagaraja took special care in teaching Kuppaiyyar.

Kuppaiyyar was the musician in the samasthana of Kovur and enjoyed the patronage of Sundara Mudaliar. He was honoured with the title Gana-cakravarti. Kuppaiyyar was a great bhakta of Sri Krsna and was in the habit of performing Puja every day. He also conducted festival twice a year and it was during these two occasions that great musicians came to his house and performed. Due to his great devotion to Sri Krsna he signed his compositions with the mudra 'Gopaladasa'.

Apart from his krti-s and varna-s he had composed two group krti-s entitled Venkatesa-pancaratna and Kalahastisa-pancaratna.

The krti-s constituting Venkatesa pancaratna are:

- | | | |
|-------------------|---------------------|-------|
| 1. mammubrocu | - simhendramadhyama | - adi |
| 2. nannubrovanika | - mukhari | - adi |
| 3. sarojaksini | - saveri | - adi |

- | | | |
|-----------------|------------------|----------|
| 4. nive dikkani | - darbar | - adi |
| 5. bagu mira | - sankarabharana | - rupaka |

His Kalahastisa-pancaratna are:

- | | | |
|----------------------|-------------------|-------|
| 1. koniyadina napai | - kambhoji | - adi |
| 2. nannu brovarada | - sama | - adi |
| 3. birana nannubrova | - hamasadhvani | - adi |
| 4. samagana lole | - salaghabhairavi | - adi |
| 5. sevintamuraramma | - sahana | - adi |

"koniyadina na pai" (kambhoji raga) is a one of the greatest krti-s in that raga. It has 10 sangati-s each for the first avarta of pallavi and for the first avarta of anupallavi. It also has a beautifully set cittasvara. In respect of incorporating cittasvara in krti-s he had an approach different from that of his guru Tyagaraja who never included them.

It was due to the invitation of Vina Kuppaiyyar that Tyagaraja visited his native village Tiruvorriyur. When Tyagaraja approached the shrine of Tirupurasundari he was captivated by the holy presence of the deity and composed the famous Tiruvorriyur pancaratna.

A few years after Tyagaraja's visit a son was born to Kuppaiyyar and so he was given the name of the great composer. Later he came to be called Tiruvorriyur Tyagaraja. Kuppaiyyar's skill as a vainika is revealed in his compositions. His varna-s take the highest rank among the varna-s of today. His krti-s are adorned with suitable and beautiful cittasvara-s.

Vina Kuppaiyyar visited Mysore about the year 1856 during the reign of Sri Krsnaraja Wodeyar III (1757 - 1863). His brilliant krti in begada raga, rupaka tala, 'inta parakelanamma' was composed in praise of Sri Camundesvari of Mysore. This krti contains a figured Cittasvara.

Kuppaiyyar had many disciples among whom are Kottavasal Venkataramayyar, Fiddle Ponnusvami and Pallavi Sitaramayya.

During the later part of his life Kuppayyar came and settled down in Madras. His house became a musical centre and many musicians and composers derived great inspiration by visiting him and coming into contact with him. He was solely responsible for making Madras as a seat of musical culture.

9. MYSORE SADASIVA RAO

Sadasiva Rao came of a rich and noble family. Very little is known of his parents, childhood and education. He was born in the early years of 19th century at Girampettai near Cittur in Arkadu District. His father was Ganesa Rao and his mother Krsna Bai. He was a smartha brahmana belonging to Jamadagni gotra.

Though Sadasiva Rao is popularly known as Mysore Sadasiva Rao he is a Mysorean not by birth but only by domicile. Dodda Munisvami Cetti and Cikka Munisvami Cetti were two famous merchants in Mysore. Once they visited Cittur in North Arkadu District where they met Sadasiva Rao and were fascinated by his wonderful music. They brought him to Mysore and he stayed there till the day of his demise. He was about 30 years of age when he came to Mysore and was nearly 80 at the time of his death.

He is said to have left his home in a spirit of adventure at the age of 12 to make a name for himself. Later he worked as a clerk in the Cittur Collectorate. About this time he married Sundara Bai, Sadasiva Rao seems to have undergone training in music from Valajapet Venkataramana Bhagavatar who was the disciple of Tyagaraja. When Tyagaraja visited his disciple Venkataramana Bhagavatar at Valajapet, Sadasiva Rao sang before him 'Tyagaraja svami vedalina' in Todi which he composed for the occasion and received the Saint's blessings. Sadasiva Rao was a great bhakta and was kind and courteous to everyone.

Whatever Sadasiva Rao had in the shape of ancestral property and whatever he had himself earned were devoted to the services of God and Brahmana-s. Thus he was reduced to poverty. It was in such circumstances he was employed in the Mysore Palce

on a salary of Rs 30/- p.m. There he enjoyed the patronage of Krsnaraja Vodayar in praise of whom he has composed a tillana. It was he who conferred upon Pattanam Subramanya ayyar the title Begada Subrahmanya Ayyar.

He has composed a number of svarajati-s, tanavarna-s, padavarna-s, krti-s and tillana-s. He visited many sacred places in the South and as a token of his visit he composed many krti-s in praise of the deities of the temples he visited.

Place	krti	raga
Sri Ranganathasvami Temple of Srirangam	paramadbhutamaina	kamas
Parathsarathi temple Tiruvallikkeni(Madras)	sri parthasarathi	bhairavi
Sri Ekambranatha (Kanci)	samrajya dayakaesa	kambhoji
Kamaksi (Kanci)	sri kamakotipithasthite	saveri

The chief among his disciples were late Vina Subbanna and Vina Sesanna. He passed away at the age of eighty.

Sixteen of his compositions have been published by the Madras Music Academy with notation.

1	devadideva	mayamalavagaula
2	na tarama	kamas
3	pannagasayana	harikambhoji
4	endu dacukonnava	athana
5	namami sri satyavijaya	dhanyasi
6	samrajyadayakesa	kambhoji
7	vacamagocarundani	athana
8	ninnu nera	bilahari
9	ninnu vina gati	balahamsa
10	bhajana seyave	sama
11	vanajaksa ninne	gambhira nata

12	nikepudu daya	abhogi
13	narasimhudu	kamalamanohari
14	saketa nagara natha	harikambhoji
15	sri parthasarathi	bhairavi
16	paramadbhutamaina	kamas

Some of the features of his krti-s :

1. Some of his well known krti-s are 'saketanagaranatha' in harikambhoji, 'sri kamakoti' in saveri, 'sri parthasarathi' in bhairavi, 'evarunnaru' in balahamsa.
2. Some krti-s are known in rare raga-s like candracuda, punnagatodi.
3. He has incorporated svara-sahitya passages in some of his krti-s a feature normally met with in the krti-s of composers of Syama Sastri's school. The svara-sahitya passage in the krti "vacamagocarundani" in athana, excels in svaraksara.
4. He has also incorporated madhyamakala sahitya in some krti-s, not only in the carana but in anupallavi also. e.g., "endu dacukonnavo" (athana).
5. Graded sangati-s are met with in some krti-s. But mostly krti-s do not have many sangati-s and have also profusion of sahitya syllables.
6. Rupaka, adi, khanda triputa are some of the common tala-s used. Misra capu tala is not met with in any krti. There are krti-s in tala-s of relatively longer duration like khanda-triputa, misra-triputa and misra-jhampa
7. The graha is mostly sama. A krti "krpalaya" in todi and set in adi has its pallavi commencing in atita graha.

8 Krti-s are mostly on Rama, Visnu and avatara-s of Visnu. He has composed on Madhvacaraiyar and Sankaracaraiyar. Among the deities on whom he has composed during his pilgrimage are - Parthasarathi of Tiruvallikkeni (Madras), Ekamresvarar and Kamaksi of Kanci, Ranganatha Svami of Srirangam and Velayuda Svami of Pazani.

9 Most of the krti-s are in telugu and a few in samskrta.

10 His mudra is 'Sadasiva'.

'Sadasivartihara' and 'Sadasivabhayahara' are his other mudras.

Eventhough we see influence of the styles of earlier composers, Mysore Sadasiva Rao's compositions, nevertheless, bear his individual stamp also.

10. PATTANAM SUBRAHMANYA AYYAR

(1845 - 1902)

P. Sambamurti in his book "Great Musicians" gives the following account about Pattanam Subrahmanya Ayyar.

"Pattanam Subrahmanyayyar belongs to the sisyparampara of Tyagaraja. He was a leading musician and a brilliant composer. He was a Tamiz Brahmin and belonged to the Astasahasram sect. He was born in 1845 in Tanjavur. His father was Bharatam Vaidyanathayyar. His grand father was Pancanada Sastri a court Vidvan of Sarabhoji Maharaja. Pattanam Subrahmanyayyar hailed from a well known family of musicians and scholars who were also adept in Bharata Sastra. Pattanam Subrahmanyayyar first learnt music under his uncle Melattur Ganapati Sastri and for a very brief period under Kottavasal Venkataramayyar. Afterwards he mastered the art under the Tutelage of Manambucavadi Venkatasubbayyar, a direct disciple of Tyagaraja.

Pattanam Subrahmanya ayyar's voice was somewhat hard and unresponsive. But he sang to Sthayi-sruti (high pitch). By dint of hard practice and patient voice culture he brought his voice to a fine degree of perfection.

He commenced his professional career when he was thirty. He got married in his 32nd year. Later he came to Tiruvaiyaru and settled there. He was invited by Zamindars, Kings and others rich people and was honoured.

In his renderings of Tyagaraja's krti-s with beauty and bhava he had no equal. They were true to their original versions. He had remarkable gifts at improvisation. He could sing elaborately even rare raga-s. He was an exponent of tana and pallavi. His concerts were aural feasts. His rendering of brga-s with unusual ease in the tara-sthayi was attractive. His beautiful ravai jati-s, his tana-s of variegated patterns and his kalpana svaras of rare originality left a deep impression on all those who heard his concerts. He had an inimitable style of rendering the raga begada. This earned for him the title Begada Subrahmanyayyar.

Later in his life he composed krti-s, tanavarna-s, padavarna-s, tillana-s and javali-s. He usually sang only the krtis of Tyagaraja in his concert. If anybody requested him to sing his own krti-s he sang one or two towards the close of his concerts.

At the request of Salem Minaksi, he came to Madras to teach music to her two daughters. He stayed in Madras for 12 years and therefore he came to be called Pattanam Subrahmanya ayyar.

Patnam Subrahmanyayyar was an upasaka of Lord Ganapati and used to perform the festival of Vinayaka Caturthi with great eclat. As he had no children he adopted his sister's grand son. He passed away in Tiruvaiyaru on 31st July 1902."

Taccuru Singaracaryulu in his Gayaka-Siddhanjanam (pt.II) writes - "Known earlier as Tiruvaiyyaru Subramanya Ayya, he sang Ghanam, Nayam and Desyam very well. He and his brother

used to sing the songs of old composers without altering the original modes. His pupils were - Ramanathanpuram Srinivasacaryulu [Ayyangar], Mysore Vasudevacharyulu, Fiddle Krsnamacharyulu, Kanci Sesayya."

Contribution to krti :

Of the many krti-s he composed only 58 are available in notation.

Most of the krti-s have the following proportion with respect to the sections— pallavi and anupallavi of the same duration and carana double that of pallavi. e.g., "mari vere dikkevarayya" (sanmukhapriya) and "aparadamulananniyu" (latangi).

His krti-s like 'Nipadamule' (Bhairavi raga) 'Ninnu juci' (Saurashtra raga) 'Marivere dikkevarayya' (Sanmukhapriya) are splendid compositions and stand as monuments to his creative genius.

Many krti-s have more than one carana with all the carana-s set to the same dhatu. Usually the second half of carana has the same dhatu as that of the anupallavi. "rama ikanannu brova ra" (sahana) is an exception in which the dhatu of the entire carana is different.

He has not incorporated cittasvara-s in his krti-s. If any krti is sung today with cittasvara included (e.g., "raghuvamsa" in katanakutuhalam) they have been added by later musicians.

Normally madhyamakala-sahitya does not figure in his krti-s although the entire carana of "ni padamule" (bhairavi) is set in madhyamakala-sahitya.

He composed krti-s in Telugu, Samskrta and one in Tamiz. Most of the songs are on Lord Rama while a few are on Devi. Prasa and other prosodical beauties are present. In the krti "manasa vrtha" (abhogi) he has dextrously introduced yamaka.

He adopted the signature 'venkatesa' in his compositions. In some of his krti-s he used the mudras, Adi-Venkatesa, Sri-Venkatesa and also Varada-Venkatesa.

Begada, saveri and bhairavi are some of the major raga-s he has handled. Cakravakam, sanmukhapriya, latangi, kiravani, kalyani, sankarabharanam are some of the melakarta raga-s and sugunabhusani, sindhumandari are some of the rare raga-s that occur in his krti-s.

Katanakutahalam is a raga conceived by his genius. he might have got the clue for this raga from the song in Kutuhala raga composed by his guru. Both the raga-s are janyas of Dhirasankarabharana. Arohana and avarohana of Kutuhalam is srmdpnS - Sndpmgrs that of Kadana Kutuhalam is srmdngpS - Sndpmgrs. The song 'Raghuvamsa sudhambudhi' in this raga has an attractive tune.

He has composed many songs in adi, desadi, rupaka, capu and jhampa tala-s. Aditala widely figures and especially the eka-kalai variety. Most of them have the 1-1/2 matra anagata graha, and which must have originally been set in desadi tala.

Due to great resemblance of Tyagaraja's style seen in his compositions he was affectionately referred to as "Cinna Tyagaraja".

11. PALLAVI SESAYYAR

(1842 - 1909)

Among the composers who have enriched music of the post Tyagaraja period Pallavi Sesayyar occupies a prominent place. His father Neykkarapatti Subbayyar was a direct disciple of Tyagaraja. Neykkarapatti is a village about 13 km. from Salem Town in Tamizh Nadu. Since he was born in Neykkarapatti he was called Neykkarapatti Sesayyar and he was also called Salem Sesayyar. He was a Telugu Brahmin and belonged to the Muruginadu sect.

Pallavi Sesayyar became proficient in music and telugu early in his life. He learnt Tyagaraja's compositions from his father. He specialised in Pallavi singing. He was able to handle even intricate pallavi-s with perfect ease. He had extraordinary creative talent and could sing even minor raga-s for hours together. One one oc-

casion he sang Gaulipantu raga for 3 hours. At another concert he sang the raga Dvijavanti elaborately. He received great honours at the court of Mysore.

Pallavi Sesayyar was a pastmaster in the art of Pallavi exposition. Some of his intricate pallavi-s have passed into musical history. He frequently delighted in expounding pallavi-s in atita graha. He was a master of konnakol. He used to spring surprise on his audience by dashing of passages of kalpana jati-s sung to the theme of the pallavi. He devoted more than two-third of the concert duration to the exposition of ragam, tana and pallavi. In his concerts he sang only a few krti-s.

He was a laksana laksya vidvan and versatile composer. He has himself rendered his songs in notation and some of the manuscripts can be seen even now. He has also left a manuscript of the arohana and avarohana of more than a thousand raga-s. He has composed krti-s, padavarna-s and tillana-s. His krti-s are noted for raga bhava and sahitya bhava. All his compositions are in telugu.

In his compositions we see a natural flow of music. Easy diction and sweet sounding words are a feature of his sahitya-s. The sangati-s in his krti-s follow one another naturally. He was the first to compose a krti in mallikavasanta raga and suddha raga.

Mallikavasanta (15th.mela) : s g m p n S - S n d p m g r s

Suddha raga (57th. mela) : s r g m p n S - S n p m g s

Bhairavi, sama, kamas, kedaram, sanmukhapriya, garudadhvani and suddhasaveri are some of the well known raga-s in which he has composed krti-s. Besides krti-s in non-vivadi mela-raga-s he has composed krti-s in vivadi mela-raga-s like kanakangi, manavati etc. and in minor raga-s like puspalatika, dvijavanti, brndavanasaranga, saindhavi, manji and narayanagaula.

The song 'kopamela' in mukhari is a very long composition and may be said to be his masterpiece. It is adorned with beautiful sangati-s. His krti in nilambari, 'manasuna ni pada bhajana' is saturated with raga-bhava. His krti in pantuvarali 'enta vedani gani' is set in viloma-capu.

Some well known krti-s of Sesayyar are 'ika nananu brovakuna' in bhairavi, aditala. 'enta pilacina' in kedaragaula, 'ni to jeppaga' in garudadhavani.

Pallavi Sesayyar is a Svanama Mudrakara. One of his prominent disciple was Manattattai Duraisvami Ayyar.

12. RAMANATHAPURAM SRINIVASA AYYANGAR

(1860 - 1919)

P. Sambamurti, in his book "Great Musicians" gives the following information about Ramanathapuram Srinivasa Ayyangar.

" Ramanathapuram Srinivasa Ayyangar was born at Ramanathapuram on 18th August 1860. His father was Narayana Ayyangar and his mother Lakshmi Ammal. He studied in the High school at Ramanathapuram and passed the matriculations Examination. Pandidurai of Ramanathapuram the well known patron of music of the time noticed his keen perception and aptitude for music the sweetness and richness of his voice and made arrangements for his training under Pattanam Subrahmanya ayyar who used to visit the Ramanathapuram palace frequently to give concerts.

The young disciple had a reverential regard for his guru. With his unbounded enthusiasm for music he soon made excellent progress in the art. Srinivasa ayyangar sang along with his guru during the latter's concerts. He also had special training in raga alapana and pallavi from Maha Vaidyanatha ayyar.

After the period of his tutelage Srinivasa Ayyangar spent some year in listening to the concerts of eminent singers of the time like Maha Vaidyanatha ayyar. By systematic practice he brought his voice to a wonderful degree of perfection. He established himself as a singer of front rank within a short time. He received invitations to sing at a number of places. Wherever he went he was the recipient of encomiums and presents. He was appointed court vidvan of Ramanathapuram.

He had a rich and a melodious voice and sang in sthayi sruti (4½-kattai) scholarly and at the same time entertaining. He realised the beauty of madhyamakala gamam. His singing was effortless. His phrases in quick time were characterised by naturalness and easy flow.

He has composed krti-s, varna-s, javali-s and tillana-s. His varna in varali raga and his tillana in laksmisa tala are note worthy compositions. He was a great devotee of Rama and his great Bhakta Tyagabrahma. One of his krti-s in ritigaula 'svāmiki' is dedicated to the saint composer. His krti-s 'sri raghukulanidhi' in huseni, 'saragunapalimpa' in kedaragaula, 'paramapavana' in purvikalyani, "anudinamunu" in begada and "sri venkatesam" in todi are well known.

Srinivasa ayyangar is a Svanama mudrakara, namely, "srinivasa" was the mudra used by him. The mudra occurs only in the carana section.

He was affectionately called 'Pucci Srinivasa Ayyangar'. He died in the year 1919.

Many of his krti-s are modelled of the krti type of Tyagaraja - pallavi and anupallavi of equal duration and carana double that of pallavi. However in krti-s like "sri venkatesam" (todi) influence of the style of Diksitar is also seen. Moreover, all his krti-s have only one carana.

Todi, purvikalyani, kedaragaula, anandabhairavi, ritigaula are some of the major raga-s while navarasakannada. suddha-saveri are some of the minor raga-s figuring in his krti-s. However kambhoji, sankarabharanam, kalyani and bhairavi are raga-s conspicuous by their absence.

Both madhyamakala-sahitya and cittasvara figure in his krti-s. The cittasvara-s composed by him are infused with a lot of ragabhava especially those composed for the krti-s "paramapavana" and "saraguna palimpa". In the krti "paramapavana" we come across a very beautiful melodic organisation wherein each avarta of the

The practice of composing songs started first with the nirupana-s and kirtana-s for his harikatha performances. Later he began composing a number of kṛti-s and earned for himself a name as a vageyakara. In addition he set to tune the text of songs composed by court poets. His songs cover the musical forms varnam, daru, kṛti, tillana, and ragamalika. Apart from individual kṛti-s he has also composed groups of kṛti-s on various deities, e.g., Sivastottarasata kirtana-s, Camundamba astottarasata kirtana-s and navagraha kirtana-s. His mudra is “harikesa”.

All three sections, pallavi, anupallavi and carana figure in the kṛti-s. Cittasvara-s also occur in some kṛti-s. In the kṛti “sri mahabala” in sarangamallār, cittasvara and solkattu-svara occur. All the kṛti-s of the Camundamba group include cittasvara. In the kṛti “sāmpad pradē” in kalyāṇi viloma cittasvara-s, i.e., the svara-s sound the same when sung from the beginning to the end or from end to the beginning as notated below.

| 4
 ˙ , , , , , m p d d n ʔ s n d p
 O O
 m g r s n d - p m g r - s n d p g r
 | 4
 s n d p m g - g m p d n s r g - p d
 O O
 n s - r g m p - d n s r g m p d n s
 | 4
 n n d d p m*

In sivastottatasata krti-s except for the krti "tripurantaka" in behaga all the rest have cittasvara-s. Even in krti-s set in raga-s like punnagavarali, navaroju, kurinji, nilambari and nadanamakriya we have cittasvara-s.

He has also composed some tunes in the fashion of Western band music. e.g., "sri jatadhara" in sindhumandari and "niramaye" in kuntalavarali.

In the krti-s of Muttayya Bhagavatar we come across certain raga-s that do not seem to have been used earlier. e.g., vijayasarasvati, hamsagamani, kokilabhasini, harinarayani, valaji, hamsanandi, gaudamallar, urmika, nirosta. Eventhough some of the names of raga-s might figure in older musicological works no compositions in them are known to exist. It could be said that his compositions are first instances of presenting tunes in them. These songs also became popular. For instance "nidu mahima" in hamsanandi seems to be the first song and was widely sung.

His navagraha krti-s are totally different from those of Muttasvami Diksitar. They are in simple melodic structures and the carana-s are not long. Krti-s are also on only seven graha-s with those on rahu and ketu not composed. Only the krti-s "sri bhargavam" in sriraga has no cittasvaram. Tala-s for the krti-s too differ except that the krti on "angaraka" is set in rupaka tala.

He has handled raga-s like suddhasimantini, saramati and hamsanadam which were introduced by Tyagaraja. Further he has krti-s in raga-s in which only the krti-s of Diksitar are available, e.g., padi, mangalakaisiki, gopikavasantam, madhavamanohari, amrtavarsini.

In the post Tyagaraja and Diksitar period Muttayya Bhagavatar is first one to compose so many krti-s. He has composed krti-s in a number of raga-s the names of which are available only in the lists of raga-s in various musicological works. On the one hand we see graded sangati-s in some krti-s modelled after Tyagaraja krti-s, on the other we also have vilambakala krti-s of the Diksitar type.

14. PAPANASAM SIVAN

(1890 - 1973)

Born in 1890 in Polagam, a village in the Nannilam taluka of Mayiladuturai District, Papanasam Sivan's original name was Rama Sarma. He used to be called Ramayya. In 1898 he went to Triuvanantapuram. There he participated in the bhajana group of Nilakantha Sivan who had composed many krti-s in Tamiz.

In Tiruvanantapuram he joined the Samskrta school of the Maharaja to learn Grammar and obtained the diplomas of "Upadhyaya" and "Sastri". After the death of his mother he went from town to town singing devotional songs. From 1911 to 1959, he used to regularly take part in the Saptasthana festival at Tiruvaiyaru. Once during his stay at Papanasam when he was going from one temple to the other singing bhajana songs along with his brother, his divine appearance made one of the devout bhaktas Sambasiva Ayyar to refer to him as 'Sivan', the name that stuck to him after that.

The krti-s of Nilakantha Sivan, namely, "enraikku siva krupai" in mukhari, "navasiddhi perralum" in kharaharapriya and "iha param" in kamas were popularised by him in bhajana. He also used to sing vrta-s from Nilakantha bodham, songs of Vedanayakam Pillai, Gopalakrsna Bharati and Ramalinga Svami.

His music training started under Nurani Mahadeva Bhagavatar. After his days of singing in the bhajana of Nilakantha sivan he underwent gurukula training under Konerirajapuram Vaidyanatha Ayyar. Eventhough he was proficient in singing alapana, niraval and svaram his main interest was in performing bhajana. His first stage performance was in the Tiruvaiyaru festival. He also performed in many centres in South India and North India.

His involvement in the bhajana of Nilakantha sivan inspired him to compose many krti-s in Tamiz. The first song composed by him was "unnai tudikka arul tã" in kuntalavarali. In his young days he used to perform harikatha also and it was for harikatha that he

first composed songs. He composed a nirupana for "dharmaputra rajasuya yaga". He composed songs for dramas like 'usha parinayam', 'sakuntalam' and 'subhadra parinayam'. He also composed songs for Tamiz films besides acting in a few. He also set tunes for six of the the dance-dramas of Kalaksetra in Madras. The songs composed by him exceed 1000. There are many in samskrta also. Apart from krti-s he has also composed varnam, padavarnam, tillana and ragamalikai.

Krti-s of Sivan :

Notations of about 450 songs of Sivan have been published in book form. The krti-s contain pallavi, anupallavi and carana, one or more. In a few krti-s the carana-s are in different dhatu-s. There are some which are devoid of anupallavi. There also some in which all the sections are in the same dhatu.

- 1) Krti with pallavi, anupallavi and one carana only - e.g.,
balakrsnan pada malar - dhanyasi
- 2) Krti with all carana-s in the same dhatu - e.g.,
kanavendamo - surutti
cikkal meviya - kambhoji
- 3) Krti with carana-s in different same dhatu-s - e.g.,
kartikeya - todi
- 4) Krti with pallavi and anupallavi only - e.g.,
engum niraindirukkum - kurinji

This krti resembles the structure of similar krti-s by Diksitar. Sivan has also incorporated madhyamakala sahitya at the end of the anupallavi.

- 5) Krti with pallavi and carana-s only. These resemble the divyanama krti-s of Tyagaraja.
pallavi amd carana-s with same dhatu
bala pahi - nilambari
patita pavana - todi

carana-s with same dhatu

sivaganga - punnagavarali

carana-s with different dhatu-s

enna tavam - kapi

With regard to the proportion in the durations of the different sections we see a great variety.

krti	raga	avarata-s of pa-anu.pa-ca
1. kadaikkan nokki	todi	2 - 2 - 2
2. narayana divyanamam	mohanam	2 - 2 - 8
3. singara velavan	anandabhairavi	1 - 2 - 4
4. dayavillaya	kharaharapriya	2 - 4 - 4
5. janaki pate	-do-	2 - 1 - 4
6. kallada ezai	saveri	2 - 2 - 5

With regard to the melodic structures of the different sections we find that there are krti-s similar to those of Tyagaraja having the second part of carana based on the dhatu of anupallavi.

ksirasagara sayi purvikalyani

In some krti-s the melody of the carana is like the melody of pallavi and anupallavi put together similar to the krti "janani ninnu vina" (ritigaula). e.g., gati niye in sahana.

Cittasvaram :

Very few krti-s have cittasvara-s.

1	ma ramanan	hindolam
2	kapali	mohana
3	attarunam	bhairavi

Some krti-s have two cittasvaram-s one after anupallavi and another after the carana or one after the first carana and the next after the second one.

1 sundara rupa gopalani sankarabharana

2 nāgarājanāna todi

Svarasahityam :

A few krti-s have svarasahityam. In the krti "ninai maname" in anandabhairavi for each of the three caranam-s a different set of svarasahitya have been composed. The svarasahityam for the krti "ma dayai" in vasanta could be cited as a model for a good svarasahityam.

Madhyamakala-sahityam :

Madhyamakala-sahitya figure some krti-s and in them they occur in one or more sections.

ca isane cakravakam

anu-pa & ca balakrsnan dhanyasi

Raga-s :

In raga-s like todi, kharaharapriya, kalyani, bhairavi, kambhoji, kamas there are a number of krti-s. After Tyagaraja only Sivan has composed a number of krti-s in kharaharapriya. There are krti-s even in not so heavy raga-s like balahamsa, salagabhairavi, saramati and kannada.

Sangati-s :

There are krti-s with few sangati-s like "srinivasa" in hamsanandi and krti-s with a number of sangati-s like "kanakkan kodi vendum" in kambhoji. The sangati-s in his krti-s are more raga prayoga based than alamkara based.

Tala :

The tala-s usually occurring are - adi, rupaka, misra-capu, tripata, jhampa, ata, tisra-eka, desadi. They are mostly in eka-kalai

though a few dvi-kalai tala-s also are there. Krti-s are mostly in catusra-nadai. In the krti "idadu padam" in kamas the entire carana is set in tisra-nadai.

Different eduppu-s figure in the krti-s. e.g.

sama tamadamen todi

anagata malmaruga vasanta

atita muruga saveri

Sahityam :

His sahitya is mainly devotional. Krti-s in praise of important and illustrious personalities are also there. "Sangita trimurti" is on Tyagaraja, Muttusvami Diksitar and Syama Sastri; "ittaraniyil" on Tyagaraja; "pā malaik kinaiyundo" in harikambhoji on Subrahmanya Bharatiyar, "gandhiyai pol" in kurinji on Mahatma Gandhi.

Mudra-s :

In some krti-s the vaggeyakara mudra "ramadasa" occurs. Raga mudra also occurs in a few. e.g.,

saravana bhava sanmukhapriya

taye bhairaviye bhairavi

Sabda-alamkara :

Beautiful employment of edugai (prasa), monai (yati), antyaprasa, anuprasam and yamakam are met with in his krti-s. e.g.,

edugai , gajavadana sriranjani

pa- ga ja vadana

a.pa- a ja namarendranum

yamakam sodanai cumai kapi

pada kamalam maravāda

pataka malam agalāda

Svaraksara-s also figure.

The main character of Sivan's krti-s is the expression of personalised emotions couched in simple language and set in traditional, heavy music. In this respect his songs resemble those of Tyagaraja for which reason he has been referred to as "Tamiz Tyagaraja". His krti-s are widely sung in the concerts in Tamiznadu and Sivan was fortunate to see this happen during his own life time. He died on 01-10-1973.

15. MYSORE VASUDEVACARYA

(1865 - 1961)

Vasudevacharya was the son of Pandita Subrahmanayacharya, a pauranika in the court of Mumtaz Ali Krsnaraja Wodeyar. At a young age he learnt music and samskṛta. His music training was first under Subba Rao, the āsthana vidvān in the court and later under Vīṇa Padmanabhayya. He then went to Tiruvaiyaru and studied under Pattanam Subrahmanya Ayyar.

Vasudevacharya was adept in singing rāgāṁ, tāṇam, nīraṇḍa and kalpanasvaram. He had a deep voice suited for singing tāṇam which could reach down to anumandrasṭhāyī. He was familiar with Hindustani system. He received many honours including the Padmabhūṣana and Sāṅgita-kalanidhī. He joined Kalakṣetra in Madras in 1953 as its Vice-principal. There he set tunes for the dance dramas, Sita-svayamvaram, Śrī rāma vana gāmanam, Padukapattābhisekam.

He wrote two books in Kannada, "Na kanda kalavidaru" and "Nenapugalu". It contains very valuable information on the musicians of 19th and 20th centuries. He also edited a book of the songs of Mysore Sadasiva Rao.

Having been a śiṣya of Pattanam Subrahmanya Ayyar and coming in the parampara of Tyagaraja, Vasudevacharya also became a composer. He composed more than 200 songs encompassing jatisvaram, varṇam, kṛti, tillana and rāgamalika. A compilation of the notation of his rāgamalika-s has been published as book entitled "Navaratnamālīkā". He also composed a Rāga-tāla-mālīkā

based on the 35 tāla-s. His kṛti-s greatly followed the style of Tyagaraja and was known as "Abhinava Tyagaraja". A few kṛti-s reflect the style of Dikṣitar also.

His songs have been published in a book form entitled "Vasudeva Kirtana Manjari" in two volumes. They contain 140 kṛti-s. He is known to have composed kṛti-s in all the 72 melakarta rāga-s. However notations of only 26 are available in print. Apart from the main rāga-s, he has also composed kṛti-s in rāga-s like Māṇḍa (jānaki mānōharam) and Sūnāḍavīnōdīnī (devadī deva). His kṛti-s present a wide variety ranging from heavy pieces like "mari mari" (kambhojī) to simple ones like "devaki tānaya vasudeva" (pūspalātīkā) to Western band type "karuṇīnī" (buddhamānōhari).

The fine blending of the words and music is seen in his kṛti-s as for example in kṛti-s like, "pālukavāḍemīra" in devamānōhari and "brocevaravarura" in kāmāṣ. "Maracitivemo" in pūrvikālyānī is an example of fine melodic setting in vilambakāla with telling pauses and "dāmodaram āsraye" in saṅkarābharaṇam for its rāga-bhāva.

Madhyamakāla sāhityam occurs in some kṛti-s as for instance in the carana in "pālayāsu padmanabham" in hamsādhvani and in anupallavi and carana in "dāsarathē" in bilahari. In the kṛti "bhajāmi satatam" in āsthana the entire carana is in madhyamakāla.

Vasudevacharya was also adept in composing beautiful cittasvara-s. "Rara rajivalocana" in mōhāṇa is an example of a kṛti with excellently woven cittasvara set in the same kalāpramāṇa. In the kṛti "smara bhūmī śitapātī" in megharaṅjī the cittasvara in madhyamakāla.

His mūdra was "vāsudeva". Rāga-mūdra also occurs in kṛti-s like "prānamāmī" in rāṅjānī. Prasa and anuprasa occur in his kṛti-s. Most of the kṛti-s are in āḍītāla though there are kṛti-s in rūpaka, khanda-triputā, mīśra-triputā, jhampā and mīśra-capu also.

He has composed a set of 12 kṛti-s called "dvāḍasa-nāma kīrtana" based on the 12 names of Viṣṇu. He also has a kṛti on

Tyagaraja, "srīmadadi tyagaraja" in kalyani, and on Purandaradasa, "srī purandara" in sarasvatīmanohari. On Raghavendra Sāyami he has two kṛti-s "raghavendra" in kambhoji and "raghavendra" guru in darbar. He refers to his patron Mysore Maharaja Jayacamaraja Vodeyar in the kṛti "sive pahi" in surutti. Except for the kṛti "karūṇiso" in kannada the rest are in telugu and saṃskṛta.

16. KOTISVARA AYYAR

(1869 - 1938)

Known as Kotisvara Bharati, Kotisvara ayyar was an important composer who made his contribution in the late part of 19th century and early part of 20th century. He was born in Nandanur village in Madurai Distric. His maternal grandfather was Kavikunjara Bharati. Kavikunjara Bharati lived during the time of Sangita Trimurti and composed 'skandapurana kirtana-s', 'perinba krtana-s' and 'azagar kuravanji'. Kotisvarayyar had his early musical training under his grandfather and late under Pattanam Subrahmanya Ayyar and Ramanathapuram Srinivasa Ayyangar. His study under his grandfather made him proficient in tamiz also. He had close contacts with Kunrakkudi Kṛsnayyar and Maha Vaidyanathayyar who were his contemporaries.

He was a lakṣya-lakṣana vidvan being expert in the art and science of music. In his very young age he composed "madurai porṛāmari padikam", "siddhivinayakar padikam" and "madurai sanmukha malai". Later he composed varnams, kṛti-s etc. He composed kṛti-s in the 72 melakarta raga-s on Lord Mūṛuga. Notations of these have been published as a book entitled "Kandagānamutam" in two volumes.

His contribution to kṛti :

Kṛti-s in the 72 melakarta-s is his main contribution. Many vivadi raga-s got concrete expression through his kṛti-s. He also composed cittasvara-s for the kṛti-s in the melakarta-s. In handling vivadi svara-s he introduced a novel approach while conforming to the tradition.

He has also kṛti-s in other raga-s like, kanada, gaula, arabhi, nattai, devamanohari and purnacandrika. Cittasvara-s are there in these kṛti-s also. He has concluded his cittasvara-s with makutam-s.

Adi, rupaka, khanda-capu, misra-capu and tisra-triputa are tala-s that commonly occur in the kṛti-s. Kṛti-s mostly have sama and anagata eduppu though there is one with an atita eduppu. Kṛti-s are there in vilamba, madhya and druta kalapramana-s.

Although his kṛti-s are only in tamiz, tamiz has a lot of mixture of saṃskṛta words. His mudra is "kavikunjara dasa". He has also employed raga-mudra and especially in the 72 melakarta kṛti-s they have been very dextrously woven into the sahitya. Some songs have sthala-mudra also. Songs are there not only on Mūṛuga but other gods also. Besides them he has also composed on other composers like Tyagaraja, Diksitar, Kavikunjara Bharati, Madhurakavi Bharati.

17. G N BALASUBRAMANIAN

(1910 - 1965)

G N Balasubramanian was born on 06-01-1910 at Kudalur near Mayiladuturai. His father was G N Narayanasvami Ayyar and mother Visalam Ammal. His father greatly interested in music and used to patronise musicians.

Popularly known as GNB, G N Balasubramanian had opportunities move closely with great musicians like Konerirajapuram Vaidyanathayyar, Palladam Sanjiva Rao, Tirucci Govindasami Pillai, Ramanathapuram Srinivasa Ayyangar and listen to their music. He first learnt music from his father and later from Madurai Subrahmanyayyar a disciple of Karur Cinnasvami Ayyar and from Paramesvara Bhagavata a disciple of Pattanam Subrahmanyayyar. Along with his music training he also joined college for education in other disciplines and obtained a B A Degree.

His first concert was in 1928 at the Kapali temple at Mayilapur after which he had a very successful and busy concert career. he

performed all over the country in various sabhas, temple festivals and other festivals. He received many honours and awards which included the President's award and the Sangita Kalanidhi of the Madras Music Academy. He worked as a Producer in All India Radio (Madras) from 1955. He later worked at the Svati Tirunal College at Tiruvananthapuram as its Principal.

GNB was not only a great performing artist but also a great composer. He composed varanam, krti and tillana. Some of his compositions were published in notation form by him in a book entitled "Gana Bhaskara Mani Malai" in 1956. It contains 1 varnam, 1 tillana and 22 krti-s.

Later in 1971, another volume containing 2 varnam and 30 krti-s was published by his disciples Tanjavur S Kalyanaraman and Tiruccur V Ramachandran. Most of his krti-s are on Devi and he has not affixed any vaggeyakara mudra in his compositions. A few have raga-mudra, e.g.,

- i) "sada palaya sarasaksi samanarahita mohanangi" in mohana
- ii) "ni padame gati nalinakantimati" in nalinakanti.

Structure :

GNB seems to have composed around one hundred krti-s. All the krti-s have the three sections - pallavi, anupallavi, carana. We do not come across krti-s of the Diksitar type with pallavi and anupallavi only. Nor do we see krti-s with several carana-s set to the same dhatu or several carana-s set to different dhatu-s. In other words his krti-s have only one carana. And most of them are in madhyamakala and only a few like "mamakulesvaram" in todi and "inkevarunnaru" in subhapantuvarali are in vilambakala.

krti-s are mostly in adi, rupaka and misra-capu. Normal structure of a krti in aditala is one with pallavi of 2 avarata-s, anupallavi 2 and carana 4. Sometime the proportion is also 1-2-4 or 2-4-8. In rupaka-tala it is 4-4-8 and sometimes 4-8-8 or 4-8-12. In misracapu it is 4-4-8 or 4-8-12. A few examples are given below.

krti	raga	tala	pa	a.pa	ca
karimukha	nata	adi	1	2	4
ni caranambuja	kiravani	adi	2	2	4
bhuvanatraya	mohan	adi	2	4	8
ni padame gati	nalinkanti	rupaka	4	4	8
parama krpa	yad-kambhoji	rupaka	4	8	8
nagabhayavara	natakurinji	rupaka	4	8	12
sivananda	kamavardhani	m-capu	4	4	8
gati verevaru	bhairavi	m-capu	4	8	12
varada nipuna	purnacandrika	adi (t-nadai)	1	1	2

Sangati-s :

We do not see many sangati-s in his krti-s, maximum four or five. "mohana krsna" in katanakutuhalam has 5 sangati-s in pallavi and 4 in anupallavi.

Madhyamakala-sahitya :

Since most of his krti-s are in madhyamakala it is understandable that madhyamakala sahitya are not common in his krti-s. Among the two vilambakala krti-s the one in todi, namely, "mamakulesvaram" set in dvi-kala tisra-ekatala contains a madhyamakala-sahitya passage.

Svara-sahitya :

Svarasahitya passages occur in a few krti-s. They are -

sankara mahadeva	devamanohari	adi
naga bhayavara	natakurinji	rupaka
parama krpasagari	yadu-kambhoji	rupaka

Cittasvara :

Cittasvara-s commonly occur in his krti-s. Since most krti-s are in madhyamakala the cittasvara-s are also in madhyamakala.

Makutam-s, alamkara-s of different kinds including gopuccha and srotovaha occur. e.g.,

1 Makutam — “karimukha varada” in Nattai raga -

.....
s m rsns,s psnpnmp,p smrsns,s

2 Gopuccha alamkara — same krti - rs mrs pmrs

In the krti “ranjani niranjani” in ranjani each avarta of the cittasvara starts on the same phrase “~~g-r-m-p~~,” “ngs”

Raga :

Besides raga-s like todi, bhairavi, kambhoji, kanada he has composed krti-s in raga-s which are associated with only Tyagaraja, e.g., bahudari, andolika, malavi. Amrtabehag, sivasakti and chayanranjani are new raga-s met with in his krti-s.

Many of his krti-s commence on tara-sthayi sadja. e.g.,

“sada palaya” (mohana), “paramukhamela” (kanada).

His krti-s are set in telugu, samskrta and tamiz. All the sabdalamkara-s like prasa etc. figure in his krti-s.

GNB composed krti-s in madhyamakala, the kalapramana that was characteristic of his singing. Through his compositions, raga-s like malavi, andolika and bahudari became very popular. His krti-s became popular during his own life time. However it is to be noted that he himself never sang his krti-s in his own concerts. The raga-s and tala-s chosen by him and the flow of his krti-s suggest a style similar to that of Pattanam Subrahmanyayyar.

He died at a relatively young age of 55 in 1965.

18. M M DANDAPANI DESIKAR

(1908 - 1973)

Dandapani Desikar was born on 27-08-1908. He has composed many krti-s in tamiz. Notations of these have been published

by him in his book “Isait tamizp pāmālai”. The songs are on Ganesa, Muruga and Angayarkanni and besides these there are songs eulogising Tamiz and Tamiz-isai and songs in praise of his patron Raja Annamalai Cettiyar. There are also a few which are didactic in nature.

Krti-s are set in rakti raga-s like todi, bhairavi and kalyani and some in rare raga-s listed below. After Muttayya Bhagavatar Desikar was perhaps the next to introduce many rare raga-s.

raga	aroha-avaroha	mela
1 kalyanadayani	srgmdnS-Sndmgrs	65
2 iragavinodini	srgmdS-Sdmgrs	28
3 kadaram	sgmdnS-Sndmgrs	21
4 karmukhavati	srgmdnS-Sndmgrs	59
5 tandavam	sgpdnS-Sndpgs	29
6 kokilam	srgmdnS-Sndmgrs	16
7 visarada	srmpnS-Snmpmrs	15

Most of these are varja raga-s.

Tala-s that commonly occur in krti-s are adi (catusra nadai and tisra nadai), rupaka, khanda-capu. In misra-jhampa and misra-capu we have one krti each. Both sama-eduppu and anagata-eduppu figure.

Most of the krti-s in aditala have the sections in the proportion 2-2-4. In the song “kalladaridam” in suddhasaveri the structure is 2-2-8. In krti-s in rupaka tala the structure is 4-4-8; in khanda-capu 4-8-16, 4-4-16 & 4-8-16

While most of the songs are in madhyamakala, a few krti-s in vilambakala. e.g., “navukkarasanai” (hemavati), “ezisaiyagiya” (kalyani), “āruyirām tamiz” (todi) set in dvi-kala adi tala.

In krti-s in which more than one carana occur, they are set to same dhatu.

Cittasvara-s have been composed for krti-s like “anai mukattonai” (devamanohari), “velani ni ninai” (andolika), “iraivanaip panindettuvom” (narayani). Makutam is seen in cittasvara-s. e.g., “velanai ni ninai” (andolika)

r,m,pnsr,, s,r,mpns,,, n,d,mrm

Srotovaha alamkara is seen, e.g., “iraivanaip” (narayani)

mp,mrs,rmrs,

s, , rs, mrs, pml|rs, dpmrs, ndl|pmrs, sndpmrs,

Sangati-s are more in krti-s set to dvi-kala tala. In the krti “áruyirám tamiz” (todi) there graded sangati-s, 8 in pallavi first avarta and 5 for the second avarta.

In the krti “ezisaiyagiya” in kalyani, in carana when the words “kural tuttam kaikkialai” etc. are sung they are sung respectively to the pitches sadja, rsabha, gandhara etc. Sabadalamkara-s figure in all the krti-s.

Desikar’s krti-s are in an easy-to-understand simple tamiz. The ideas have been conveyed in an easy manner. The melodic structure too is simple and attractive. In the 20th century, among composers who attempted simple and melodious krti-s Desikar ranks high. He died on 29-06-1973.

Lesson - 8

GAMAKA-S

KNOWLEDGE OF THE FOLLOWING GAMAKA-S

- a) kampitam (b) sphurita (c) nokku
- d) khandippu (e) jaru (f) odukkal
- g) orikai

The melody is analysed into units called svvara-s. Svvara-s are of two kinds -

- (a) those which are plain pitches
- (b) those which are not plain but moving, i.e., with gamaka-s.

Let us take the opening phrase of the svarajati “rave me” in the raga aanandabhairavi. The svvara-s are seen to be sung plainly as well with oscillations.

p , , , p m g m

pa . . . pa ma ga ma

The symbols “pa pa ma” are plain svvara-s. The next symbol ‘ga’ is not a plain svvara but a movement starting from the pitch of madhyama descending upto gandhara with an unbroken flow. “Ga” is said to be rendered with gamaka.

GAMAKA :

The word ‘gamaka’ literally means “causing to understand”. In music it has referred to the different kinds of shakes that are given to svvara-s. The term has figured in the Samskrta music literature for more than 1000 years. Number of gamaka-s men-

tioned in each ancient work differs and so do some of the names. The gamaka-s listed in this lesson are those selected out of the gamaka-s described by Subbarama Diksitar in his book Sangita-sampradaya-pradarsini (1905). Among these nine only two, namely, kampita and sphurita figure in the names of gamaka-s listed in earlier Samskrta laksanagrantha-s. The others must have come into the musical parlance in the last 300 years or so. We shall now try to understand the gamaka-s based on the description found in Sangita-sampradaya-pradarsini.

1. Kampita - This is a shake of a svara, either about its svarasthana or just above or below its sthana. For instance, in the svarajati "Rave me", in the last carana, in the phrase notated below the ending `ga' has a kampita.

p, d p m g m, m, , m, p m g r g, g, ,

To indicate the kampita the sign ‘ ~ ‘ is placed above the svāra. Or the svāra is sub-divided into smaller svāra units and notated as

g^{\sim} meaning	$\overline{g,mg}$	$\overline{g,mgg,mg}$
1	1	1
2	2	2
3	3	3
4	4	4
5	5	5
6	6	6
7	7	7
8	8	8
9	9	9
10	10	10
11	11	11
12	12	12
13	13	13
14	14	14
15	15	15
16	16	16
17	17	17
18	18	18
19	19	19
20	20	20
21	21	21
22	22	22
23	23	23
24	24	24
25	25	25
26	26	26
27	27	27
28	28	28
29	29	29
30	30	30
31	31	31
32	32	32
33	33	33
34	34	34
35	35	35
36	36	36
37	37	37
38	38	38
39	39	39
40	40	40
41	41	41
42	42	42
43	43	43
44	44	44
45	45	45
46	46	46
47	47	47
48	48	48
49	49	49
50	50	50
51	51	51
52	52	52
53	53	53
54	54	54
55	55	55
56	56	56
57	57	57
58	58	58
59	59	59
60	60	60
61	61	61
62	62	62
63	63	63
64	64	64
65	65	65
66	66	66
67	67	67
68	68	68
69	69	69
70	70	70
71	71	71
72	72	72
73	73	73
74	74	74
75	75	75
76	76	76
77	77	77
78	78	78
79	79	79
80	80	80
81	81	81
82	82	82
83	83	83
84	84	84
85	85	85
86	86	86
87	87	87
88	88	88
89	89	89
90	90	90
91	91	91
92	92	92
93	93	93
94	94	94
95	95	95
96	96	96
97	97	97
98	98	98
99	99	99
100	100	100

In the above phrase the shake extends from the sadharana-gandhara or catuhsruti-rsabha svarasthana to the suddha-madhyama svarasthana.

In the raga kalyani there is a kampita on gandhara. This shake is on the svarasthana of antara-gandhara itself and the extent of the shake is minimum.

2. *Sphuritam* : This refers to the anusvara-s heard when a svara is sung or played as a pair or janta. When “ss rr gg mm” are sung then in each twin the second is stressed and sung.

When played on the vina there is a method of placing the fingers of the left hand for playing the sphūṛita. For instance, when “pp” is played, the first ‘pa’ is played with the left-hand middle finger on the ‘pa’ fret; the index finger is placed on the lower fret and the string is plucked. Next the the middle finger is raised without raising the index finger. The string is plucked again and almost

instantaneously the middle finger is brought down and thus the second 'pa' is sounded. This is how the janta svara-s should be played.

On the violin the same twin “pp” is played thus. The ‘pa’ is played on the second string with the middle finger with the index finger placed on ‘ma’ (suddha or prati depending on the raga) and the bow is stroked on the string. The middle finger alone is then slightly lifted up and brought down with bow continuing its stroke.

The sign used is \therefore . This sign is same as that used in arithmetic for “therefore”.

3. *Nokku* : When a svara is stressed at the commencement or in the middle of a phrase then that stress is “nokku”. The sign for that is ` w ´. For instance, in the kṛti “mayatita svarupini” in mayamalavagaula raga, the use of this gamaka is shown below.

, , , , , , s r g m p d
 sa
 w . w
 n s n d p m g m g r s n
 ka . ri . . .

In the jatisvaram in bilahari raga in the pallavi nokku is seen on the second svra 'ri'

W
s , , r g, p, d, s, n, d,

4. **Khandippu** : When a svara descends, not to the next one immediately below but to the second one below it while merely touching the svara in between then it is Khandippu. The sign for this is '√'.

In the kṛti “kapali” in Mohana raga this usage occurs as shown below.

On the vina 'ga' is played from the 'ri' fret by pulling or deflecting the string. On the violin after playing 'ri' when 'ga' is played then for part of the duration only 'ri' is played and for the

remaining part of the duration the 'ga' is played by pushing the finger up from 'ri'.

"r , g ," will sound as " r , rg ,"

8. *Orikai* : While descending from one svara to the lower one, touching a higher svara and descending to the lower one without touching the middle one (that is the svara from which we started). This is orikai. This can be done on a single or on a series of svaras. For example, in the gitam "kamalajadala" in kalyani we see the gamaka occurring as shown below.

The sign for this is ' τ '.

· · · · · τ τ τ
s s s n d n s n d p d . p m p

The use of this gamaka is also seen in the svarajati "rave me" in anandabhairavi raga, as shown below.

· · · · · τ τ τ
p , , , p m g m p , m , p m g r s , , , ,
ra . . . ve me. ma. gu . va

This can also be notated as follows.

p , , , p m g m p , m ,
ra ve me.

=====
p , , d m , , p g , , m r s , , , , ,

ma gu va

More illustrations of these gamaka-s can be seen in Sangita-sampradaya-pradarsini of Subbarama Diksitar. This book is available in the original telugu edition as well as in the tamil translation brought out by the Madras Music Academy.

LESSON 9

dvitIyAkshara prAsa (edugai) and yati (mOnai) in Musical Compositions.

[Note : In this lesson to express correctly the tamiz and devanagari letters the Roman letters have been used in a particular way. To understand this please see the "Guide to Transliteration" given at the end of this Lesson]

Introduction :

We are all aware that dhAtu, mAtu and kAlapramANa are the three aspects of music. We have already studied about the basic elements constituting dhAtu and kAlapramANa/tAla as part of the first year syllabus. And in the second year's syllabus, while studying the krti-form we have referred to certain aspects of mAtu. It is this aspect of mAtu that we shall now take up for study.

In music matu is an inseparable limb. mAtu is the syllabic aspect of sound. When we look at the letters and syllables of the musical expression and not the melodic contour then we are looking at the mAtu. mAtu can be of two kinds -

a) meaningful matu, referred to as sahitya, as met with in varNam, krti etc. normally in praise of gods.

b) meaningless syllables in the form of —

i) sa, ri, ga etc. as met with in jatisvaram, varNam etc.

ii) ta, ki, Ta or dhi,ra, na etc. met with in tillANa etc.

When we take musical forms containing meaningful text or sAhitya then there are certain rules to which the sAhitya construction should normally conform. The two main features that are invariably present in sAhitya are

a) prAsa or dvitIyAkshara-prAsa

b) yati

We shall now try to understand these two terms.

dvitIyAkshara prAsa

This is simply referred to as prAsa also. In tamiz the aspect of edugai corresponds to this. In fact we can even say that it is this edugai of ancient tamiz poetry that has later developed into dvitIyAkshara prAsa.

edugai, as we all know refers to the second letter of one aDi (line) of a verse and the second letter of the next aDi (line) being identical or sounding similar. e.g.,

tODu Daiya ceviyan viDayERiyOr tUveNmadi cUDik
kADu DaiyacuDa laippoDipUcien nuLLankavarkaLvan
EDudaiya malarAnmunainATpaNin dEttaaruL ceyda
pIDu Daiyapira mApurammEviya pemmaniva nanRE

In the above quoted tEvAram song in each line the second letter is 'Du'.

No such rule exists in samskrta poetry or earlier samskrta musicology. In South Indian classical musical compositions it is seen that this sound concordance of second letter has seen to be observed in telugu based kIrtana-s of annamAcArya and some kannada kIrtana-s of purandara dAsa. This concordance is seen to occur within each section between the second letter of the first word in the first line and the second letter of the second line.

Later when kIrtana/krti acquired the pallavi-anupallavi-caraNa structure edugai was sought not within a pallavi but between the second letter of the pallavi and the second letter of the anupallavi. Further edugai occurred within the different lines of a caraNa. e.g.,

i) nammi vaccina - kalyANi - tyAgarAja

pa - nammi vaccina nannu - nayamuga brOvavE

a.pa - kommani varamula nosagu - kOvUri sundarESa

ca - vEda purANagama SAstrAdulu gumigUDi
pAdamulanu gana jAlaka patimAli vEDa
nAdarUpa SrI saundaryanAyaki patE
vAdarahita SrI tyAgarAja varada sundarESa

ii) dharmasamvardhani - madhyamAvati - muttusvAmi dIksitar

pa - dharmasamvardhani danujasammardini
dharAdharAtmajE ajE dayayA mAm pAhi pAhi

a.pa - nirmalahrdayanivAsini nityAnandavilAsini
karmajñAnavidhAyini kAnkshitArthapradayini

ca - mAdhavasOdarisundari madhyamAvati Sankari
mAdhuryavAkvihrmbhiNi mahAdEvakuTumbini
sAdhujanacittarañjani SASvataguruguhajanani
bOdharUpiNi niranñjani bhuvanESaduritabhāñjani
pAdajaviSvavilAsini pañcanadISollAsini
vEdaSastraviSvAsini vidhiharihayaprakASini

iii) kaRpagAmbike - bilahari - pApanAsam Sivan

pa - kaRpagAmbike kaDaikkaN pArtennai
kAttaruL karunAkari

a.pa - aRpabhOga mOhangoNDu alaikaDal turum -
bAvEnaiyAT koNDu

ca - lajjai yillAmal piccayainADi
ittaraiyil dinam luttaraippADI
sajjanar pArpaziccoRkaLADi tarpugazcei pEci
kUDARAik kUDikkeDumenai

In the first example, namely in the krti "nammi vaccina" the second letter of pallavi is "mmi" in 'nammi' while in anupallavi it is again "mma" in 'kommani'. Now eventhough the vowel endings are different 'i' in "nammi" and 'a' in 'komma' the concordance of consonant is accepted.

In the carana, 'da' is the second letter of "vEda" in the first line while it is again 'da' in "pAdamula" in the second line. In the third line again it is 'da' in "nAdarUpa" while in the fourth line it is 'da' again in "vAdarahita". We thus see —

- a) the edugai letter for pallavi and anupallavi are similar, namely 'mm', while for caraNa the letter is 'da'. Thus the edugai letter could be different for caraNa. However in a few krti-s the second letter could be the same throughout the krti, as for instance e.g., in "kOrisEvimapa rArE" (kharaharapriya) in which the second letter in pallavi, anupallavi and carana is 'ra' and "kAdambarIpriyAyai
- b) the second letter pallavi-anupallavi is the same consonant, namely 'mm' but the vowels vary, namely, 'mmi' and 'mma'.

In the second example "dharmaSamvardhani", the second letters are as follows.

pallavi	- rma	carana,	line 1 - dha
anupallavi	- rma		line 2 - dhu
			line 3 - dhu
			line 4 - dha
			line 5 - da
			line 6 - da

In the third example "kaRpagAmbikE", the second letters are as follows.

pallavi	- Rpa	carana,	line 1 - jjai
anupallavi	- Rpa		line 2 - jja

We thus see that krti-s normally exhibit second letter concordance which is referred to as edugai or prAsa or dvitItAkshara-prAsa.

yati or mOnai

While second letter sound concordance between two lines is the feature of edugai or prAsa, a sound concordance of the first

letter within the parts of a line is known as mOnai or yati. 'mOnai' is the term from tamiz poetry while 'yati' is the term that came from the late samskrta or telugu literary tradition.

In the example of "tODuDaiya cevian" given above we find that in the first line the monai is seen between 'tO' in "tODuDaiya" and 'tU' in "tUveNmadi".

The term 'yati' means a pause. In classical samskrta poetry a verse had to conform to a metre or chanda. A quarter or foot (pAda) of a verse had to have fixed number of letters or a specific short-long (hrasva-dIrgha) arrangement. Sometimes within a pAda there would be pause after a certain number of letters. This was known as yati. In later period as well as in the telugu poetry it was prescribed that the first letter occurring after the yati or pause should have sound concordance with the first letter at the beginning of the foot.

In the krti-s mentioned above we come across mOnai or yati as listed below.

1. nammi vaccina :

pa -	na(mmi)	na(yamuga)
a.pa -	ko(mmani)	kO(vUri)
ca -	ve(da)	strA(dula)
	pA(damulanu)	pa(timAli)
	nA(darUpa)	nA(yaki)
	vA(darahita)	rA(ja varada)

2. dharmaSamvardhani :

pa -	dha(rma)	da(nuja)
	dha(rA)	da(yayA)
a.pa -	ni(rma)	ni(tyA)
	ka(rma)	kA(nkshitArtha)
ca -	mA(dhava)	ma(dhya)
	mA(dhurya)	ma(hAdEva)
	sA(dhujana)	SA(Svata)
	bo(dha)	bhu(vanEsi)
	pA(daja)	pa(nācanadISO)
	vE(da)	vi(dhi)

3. kaRpagaAmbikE :

pa -	ka(RpagAmbikE)	kA(ttaruL)
a.pa -	a(Rpa)	a(lai)
ca -	la(jjai)	? lu(ttara) ?
	sa(jjanar)	?

We see in the above examples that the two letters contributing to mOnai may match in terms of vowels alone and differ in terms of consonants as seen in the example of 'vAdarahita' and 'rAjavadana' in the krti "nammivaccina".

The convention of having to compose songs with edugai has however never been codified as a rule in the musicological works in the samskrta tradition till the 19th century. A work called "muhanA-prAsa-antyaprAsa-vyavasthA" written in early 19th century and attributed to svAti tirunAL deals for the first time with these aspects of mAtu relating to music.

These features of edugai and monai, since they are related to the sound (Sabda) aspect of the word of the sAhitya, are referred to as Sabda-alamkAra, a term used in ancient samskrta works on poetics to refer to the sound based decoration as different from the meaning based decoration called "artha-alamkAra".

This book "muhanA-prAsa-antyaprAsa-vyavasthA", uses the term "muhanA" a samkrta-ised form for 'mOnai' and "prAsa" for 'edugai'. It is for the first time that the word "prAsa" standing for edugai is used in the context of music.

According to this book -

1) In muhanA instead of vowel another vowel may be substituted and similarly in the case of consonants too.

Letter	Substitute
a	A, ai, au, y, h
i	I, e, r
u	U, o

ka-varga, ca-varga,
Ta-varga, ta-varga,
pa-varga

The other consonants of the
same varga except the nasals

conjunct consonant

the first letter or the last
letter of the conjunct
consonant

nasals excepting n

the same nasal

n

N

S, sh, s

c, ch, j, jh,

v

p, ph, b, bh

r

l

2) prAsa is concerned only with consonants, not vowels.

3) prAsa can be for a single letter or for groups of two or more letters. If a conjunct consonant is used as prAsa in the beginning of a caraNa, then throughout that caraNa the same consonant should be used in prAsa.

4) If the syllable in the beginning of the pallavi or caraNa is short (hrasva or kuril) like 'kamala', then the prAsa letter in the subsequent lines should have only a short letter like 'vimala' and not a long (dIrgha or neDil) like 'kAmita' or 'sAmaja'.

5) In the caraNa of a krti the muhanA and prAsa would come alternately.

We also note one point that the letters preceding the prAsa letters must have the same duration, i.e., they must both be either hrasva or dIrgha. This would be clear from any of the examples quoted above.

nammi vaccina - kalyANi - tyAgarAja

pa - nammi vaccina nannu - nayamuga brOvavE

a.pa - kommani varamula nosagu - kOvUri sundarESa

In pallavi the letter before the prAsa letter "mmi" is na. This is dIrgha because as per the chanda-SAstra hrasva (na, in this case) preceding a conjunct consonant (mmi, in this case) should be regarded dIrgha. In pallavi "ko" preceding the prAsa letter "mma" is also similarly dIrgha.

Prasa-yati :

There are instances when monai or yati is not present and instead a prAsa occurs to so that the absence of yati may not felt. Such a prAsa is called prAsa-yati. e.g.,

1. sangItajñAnamu - dhanyAsi - tyAgarAja
a.pa - bhr=ngi=naTESa samIrajaghaTaja ma-
ta=nga= nAradAdulupAsiñcE

In the above krti "bhr" and "ta" are not suited for yati and "nga" comes in as the similar second letter or prAsa to fill the void.

2. karuNimpa (varNam) - sahAnA - vINai kuppayyar
pa - karuNimpa idi mañci -
taruNamu sAmi

In the above varNam "ka" and "ta" are not compatible for yati and "ru" comes in as the prAsa to fill the void.

In some cases prAsa as well as yati are present within the line. e.g.,

- paripAhi mAm - subhapantuvarAli - maisuru vAsudEvAcArya
pa - paripAhi mAm Srl dASarathE
paravAsudEva mahAnubhAva

We have tried to understand the use of dvitlyAkshara-prAsa (edugai) and yati (mOnai) in musical compositions. These features are seen to be present in krti, varnam and svarajati. They do not seem to have been present in gItam-s.

There are certain other technical terms associated with the mAtu of musical compositions. These are -

1. pAda
2. anuprAsa
3. antyaprAsa
4. padacchEda
5. yamaka
6. manipravAla sAhitya
7. svarAkshara
8. gOpuccha and srOtOvAha alamkAra-s

We shall now try to understand them.

1. pAda :

pAda is the unit length of the sAhitya of a composition with reference to which the prAsa and yati are determined. (Sometimes it is the other way too. That is, we might arrive at the pAda with help of the prAsa).

"pAda" means a foot and it is a unit in poetry referring to the quarter duration of a verse. Majority of the living being (with the exception of beings like humans) have four feet and hence one foot would be a quarter of that. In tamiz the word 'kAl' means a foot or quarter.

However ever since musical compositions came to be sung to prose text instead of metrical text it has become difficult to define pAda. In the example of the krti "nammi vaccina" given above it is seen that pallavi is of four Avarta-s and so is anupallavi. Thus the duration of pAda in that case is of 4 Avarta-s and the pallavi and anupallavi are one pAda duration each. In caraNa there are four pAda-s, as shown below.

- | | | |
|------|--|----------|
| pa | nammi vaccina nannu - nayamuga brOvavE | - 1 pAda |
| a.pa | kommani varamula nosagu - kOvUri sundarESa | - 1 pAda |
| ca | vEda purANAGama SAstrAdulu gumigUDi | - 1 pAda |
| | pAdamulanu gana jAlaka patimAli vEda | - 1 pAda |
| | nAdarUpa Srl saundaryanAyaki patE | - 1 pAda |
| | vAdarahita Srl tyAgarAja varada sundarESa | - 1 pAda |

However in a krti like "mA jAnaki cetta bettaga" in kAmbhOji, the pallavi is of one-Avarta duration while the anupallavi is of two-Avarta duration. In such a case duration of pAda in pallavi and anupallavi is unequal. However in this case the correct duration is two Avarata-s as verified from the caraNa. We thus see that the

duration of pAda has to be determined on the basis of prAsa. It is precisely because of such examples that pAda is gradually ceasing to be a metrical unit for musical compositions.

2. anuprAsa :

anuprAsa is profuse occurrence of similar sounding letters, that is, alliteration, in a section of composition. A few examples are given below.

1. rAmA ninnu nammina - mOhana - tyAgarAja -
caraNa -
vAlAyamugAnu rAnu jA - kEla suguNa SrI daSaratha nr-
pAla hrdayAnandakara - lOla pAla velayu mika-
phAlalOcana hrdayAla - yAptajanapAlakanakaimaya-
cEla yika parAkEla yipuDu mam-mEla nIdu manasEla rAdu

In this caraNa we come across a profusion of the letter 'la'.

2.

"nIyE manamagizvoDu" - kalyANi - rAmasvAmi Sivan

pa - nIyE manamagizvoDu karuNai ceyvAyEe mAyE entAyE

a.pa - nAyEn tanakkoru gativErillai
nAraNi AraNi kAraNi pUrani

ca - vANi kamalAsani rati in-
drANi pugazndiDum varadAbhaya-
pANi alikulamalarANi ghana-
veNi rudrANi SarvAni kalyaNi

In the above krti we see the profusion of 'yE' and 'Ni'.

3. antya-prAsa :

Concordance of the sound of the last letters of two or more successive lines is antya-prAsa. 'antya' means final. This would be clear from the following example.

"kAdambaripriyAyai" - mohanam - MuttusvAmi Diksitar

pa - kAdambaripriyAyai kadambakAnanAyai
namastE namastE

a.pa - mAdhuryavAkpradanipuNAyai
madhukaiTabhabhañjanAyai

ca - sadAcArapravartikAyai
sannutaguruguhavaibhavAyai
vidhitOshitasOmāsundarESvarasammOhanakaryai

In this krti we see that in the anupallavi and caraNa the last letter in each line is consistently 'yai'. This would constitute antya-prAsa. In the krti "SrI nAthAdi" in mAyAmAlavagaula, in the caraNa three antya-prAsa-s occur, namely, 'nO', 'pO' and 'Sa'. In antya-prAsa both the consonant and the vowel should be the same.

4. padacchEda :

'pada' means a word in the sAhitya and 'chEda' means breaking or splitting. In compositions for the reasons of prAsa sometimes a word is split so that the first part of the word remains in one Avarta while the second part goes into the second Avarta. This is seen to occur in varnam and krti.

1. varnam karunimpa sahana
In the anupallavi the sAhitya is thus -
parula vEDalEnu nA-
pAli SrI vENugOpAladEva

Here the word "nApAli" is split such that 'nA' occurs in the first Avarta of anupallavi while 'pAli' occurs in the second Avarta of anupallavi.

2. rAmA ninnu nammina - mOhana - tyAgarAja -
caraNa -

vAlAyamugAnu rAnu jA - kEla suguNa SrI daSaratha nr-
pAla hrdayAnandakara - lOla pAla velayu mika-

In this krti the word 'nrpAla' is split as 'nr' in the first Avarta of caraNa and the remaining part 'pAla' occurring in the beginning of the second Avarta.

Please note the occurrence of padacchEda in the following krti-s in the notation given in Lesson 201.

Starting words	rAga	padacchEda
1. nAdupai	madhyamAvati	pa - yOjAksha
2. I vasudha	sahAnA	pura - vAsa
3. SrI nAthAdi	mAyAmA.gaula	a - jñAna

“muhanA-prAsa-antyaprAsa-vyavasthA” speaks of another feature relating to mAtu called “antarukti”. This is similar to the padacchEda. Under antarukti are discussed cases where to accommodate muhanA or prAsa the earlier part of a word is taken to the end part of the previous Avarta. It is also prescribed that if antarukti occurs in one caraNa then it should occur in other caraNa-s too. This is found to be true in the case of the above mentioned krti “rAma ninnu nammina” in mOhana in which antarukti or padaccheda is seen in other caraNa-s also.

In the krti “tyAgajO virAjatE” in aThANA by muttusvAmi dlkshitar, the caraNa has antarukti consistently for all the muhanA-s.

5. yamaka :

‘yamakam’ means twin, doubled or twofold. In poetry it refers to repetition of the same word or same sounding syllables in a section but in different senses. This is called ‘maDakku’ in tamiz.

In musical compositions we have instances of the same word occurring more than once, in different senses as well as repetition of same set of syllables. We shall see the example of the repetition of a word first.

kamalAmbAm bhaja rE kalyANi muttusvAmi dlkshitar

a.pa - kamalAvANi sEvita pArSvAm
 kambujayagrIvAm natadEvAm
 kamalApurasadanAm mrdugadanAm
 kamanIyaradanAm kamalavadanAm

In the first line the word ‘kamalA’ occurs with vANi and refers to goddess lakshmi. In the third line it occurs as ‘kamalApura’

and refers to tiruvArUr, a place. And in the fourth line it occurs as ‘kamalavadanAm’ and means “lotus-faced”.

We shall now take up examples of compositions in which there is the repetition of the same set of syllables but giving rise to different meanings.

1. manasA manasAmarthya vardhini tyAgarAja
 pa - manasA.manasAmarthya mEmi O

In this krti set to rUpaka tAla the first Avarta contains the syllables ‘manasA’, the second ‘manasA’, the third ‘marthya me’ and the fourth ‘mi O’. Thus the second word ‘manasAmarthya’ is split into ‘manasA’ and ‘marthya’ with the first part appearing similar to the first word ‘manasA’. In this case in reality we do not have the same word ‘manasA’ occurring twice but only the group of syllables ‘ma-na-sA’.

The first word ‘manasA’ means “O mind”. ‘manasAmarthyamu’ means “our ability”.

2. manasA vrthA AbhOgi paTTaNam subrahmaNyayyar
 pa - mansA vrthA garvamETikE
 maharAjulaina manujulEgAdA
 a.pa - mana sArasAkshuni krpalEka
 mana sAmarthya mEmi yunnadirA
 ca - mana Sahasa yuddhamu jEyananta
 mana sAdhyamulEdani pANDavulu
 manasAra vEnkaTESacaraNa
 mana sArathiyai vacci brOvalEdA

Note the number of times the syllables ‘ma-na-sA’ occur and the different meanings it contributes.

6. maNipravALA sAhitya :

‘maNipravALA’ is a compound of two words ‘maNi’ and ‘pravALA’, ‘maNi’ meaning “pearl” and ‘pravALA’ meaning “coral”. Thus ‘manipravALA’ refers to a necklace like ornament

with pearls and corals coming one after the other. In poetry it refers to a text in which words from different languages are strung together to convey the meaning. In musical compositions too we have instances of the sAhityam consisting of words from different languages. e.g.,

1. vEnkaTAcalapatE - karNATaKa kApi - muttusvAmi dIkshitar
pa - vEnkaTAcalapatE ninu nammiti vEgamE nanu raksiumayyA

This krti is set in three languages - samskrta, telugu and tamiz.

vEnkaTAcalapatE	- samskrta
ninu nammiti vEgamE nanu	- telugu
raksiumayyA	- tamiz

The anupallavi and carana too are made up of three languages.

2. SrI abhayAmbA - SrIrAgam - muttusvAmi dIkshitar
pa - SrI abhayAmbA (skt) ninnu cintincina vAriki (tel)
cindai kavalai ellAm tIrumammA (tam)
a. pa - hE abhayakarE varE (skt) ISvarikrpatOnu (tel)
endanai rakshikka idu nalla samayamamma (tam)
ca - nI atyadbhuta SubhaguNamulu vini
nIvE dikkani nera nammiti (tel)
nIrajAkshi nijarUpasAkshi
nityAnanda guruguha kaTAKshi (skt) rakshi (tam)

The above krti too is an example having the three languages, samskrta, telugu and tamiz.

There are also instances of compositions in which words of different languages do not come in close succession as seen above but contain almost a whole section in one language followed by next section in another. e.g.,

1. gajavadana - SrIrañjani - pApanAsam Sivan
pa - gajavadana karuNASadana SankarabAla
lambOdara sundara

This is full of samskrta words although occurrence of many samskrta words in a tamiz passage is not an unusual feature. The actual tamiz phrases occur only in anupallavi and caraNa.

ca - nIye mUvulagirkAdhAram ... etc.

2. tava dAsOham - punnAgavarALi - tyAgarAja
pa - tava dAsOham tava dAsOham tavadAsOham dASarathE

ca -

1. varamrdubhAsha virahitadOsha naravaravEsha dASarathE
3. ninnu kOritirA nurupamaSura nannElukOrA dASarathE

In this the pallavi is fully in samskrta and so are the first, second, fifth and seventh caraNa-s. The third, fourth and six caraNa-s are in telugu.

7. svarAkshara :

'svara' here refers to the syllables sa, ri, ga etc. which occur as 'akshara' or the syllables of the sAhitya. Obviously the syllables sa, ri etc. should occur on the corresponding notes sadja, rsabha etc. respectively. In other words, svarAkshara is feature pertaining to the letter in the sAhitya and the svara-syllable denoting the underlying letter being same or similar in sound. e.g.,

1. valaci - navarAgamalika varaNam -

caraNam - ettugada pallavi

! 4

dhAtu p , d , s , s n d , n d p , , ,
svara-s pa . da . sa . sani da . nida pa
matu pa . da . sa . ro ja . . .

In the above notation we find that in the commencing portion the sAhitya syllables and the svara-syllables are the same, namely, "pa da sa". This is svarAkshara.

2. sarOjadalanEtri - sankarAbharaNam - SyAmA SAstri

s s , s n d r s n d ,
 sa ro . ja da la ne .
 p , p m g r g m p
 tri . hi ma gi ri pu . tri

In the above example the svara-s corresponding to the sAhitya syllables "hi ma gi ri" are "pa ma ga ri". Among these 'ma' and 'ri' are svarAkshara-s. The letter 'gi' is not a svarAkshara because the vowel is different, otherwise the consonants of the svara 'ga' and that of 'gi' are the same. In such a case it is said that 'gi' is a suggestive svarAkshara or a 'sUcita-svarAkshara'.

There may also be cases where the vowel may be the same but the consonants would be not identical but quite close. This would also be sUcita-svarAkshara. e.g.,

3. kAmAkshi (svarajati) - bhairavi - SyAmA SAstri

The fifth caraNa commences as follows.

dhAtu p , d p m g r ||
 svara pa . da pa ma ga ri
 sAhitya pA . ta ka mu la nu

In the above example, among the first two syllables 'pa' is a svarAkshara while 'ta' is not identical with the svara 'da' but is a close sounding one and hence becomes a sUcita-svarAkshara.

8. gOpuccha and srOtOvaha alamkAra-s :

This is a literary beauty involving the formation of a decorative patterns using words in the text of the music. 'alamkAra' means decoration. 'gOpuccha' means "tail of a cow" and srOtOvaha means "relating to a river".

gOpuccha-alamkAra :

gOpuccha-alamkAra is a pattern in which step by step the

beginning portions of a word or a compound deleted giving rise to words which are successively shorter yet meaningful. There is a gradual reduction in the width similar to that of the 'tail of a cow'. e.g.,

1. tyAgarAja yOgavaibhavam - Anandabhairavi - mut.dlkshitar

The commencing words of this krti "tyAgarAja yOgavaibhavam". Towards the end of the pallavi the word is sung gradually deleting the commencing syllable successively as shown below.

tyAgarAja yOgavaibhavam
 agarAja yOgavaibhavam
 rAja yOgavaibhavam
 yOgavaibhavam
 vaibhavam
 bhavam
 vam

In each step the new word resulting by deleting the first syllable is meaningful.

srOtovaha-alamkAra :

This is the converse of gOpuccha, that is, to start with the word is small and the step by step syllables are prefixed to the word with the resulting word or the compound being meaningful in each step. e.g.,

1. tyAgarAja yOgavaibhavam - Anandabhairavi - mut.dlkshitar

In the caraNa the last portion of the sAhitya is -

SivaSaktyAdisakalatattvasvarUpaprakASam. After singing this the last syllable 'Sam' alone is sung and then step by step the preceding syllables of the compound are prefixed as shown below.

SivaSaktyAdi-sakala-tattva-svarUpa-prakA-Sam

Sam
 prakASam
 svarUpaprakASam
 tattvasvarUpaprakASam
 sakalatattvasvarUpaprakASam
 SivaSaktyAdisakalatattvasvarUpaprakASam

A feature similar to srOtOvaha-alamkAra is seen to be performed during the singing of some tEvAram songs. In the tEvAram singing the feature is referred to as 'koNDukUTTi'. e.g.,

1. toNDaranju - cevvasi paN - tirujñAnasamabandar
 iNDAikaTTi
 malar-iNDAikaTTi
 curumbar-malar-iNDAikaTTi
 toNDarañju-kaLiRum-aDakkic-curumbarmalariNDAikaTTi

2. toNDaranju - cevvasi paN - tirujñAnasamabandar
 keNDAipAya
 varik-keNDAipAya
 tuLLa-varik-keNDAipAya
 mAnkanRu-tuLLa-varik-keNDAipAya
 mayilAla-mAnkanRu-tuLLa-varik-keNDAipAya
 vaNDUpADa-mayilAla-mAnkanRu-tuLLa-varik-keNDAipAya

[Note : This feature of gOpuccha and srOtOvaha alamkAra-s has been described in the earlier textbooks (e.g., South Indian Music Book III of P Sambamurti) as types of "yati-s", namely, 'gOpuccha-yati' and 'srOtOvaha-yati'. It would not be proper to refer to this feature as yati, a concept belonging to the sphere of tAla. In tAla, especially in the medieval and ancient lakshaNagrantha-s, the element 'yati' refers to the pattern resulting out of the change in 'laya' 'laya' standing for the duration between the kriyA-s of a tAla. Here in the context of mAtu we are not dealing with duration between letters, syllables or even between

words. Here the feature involves only gradual increase or decrease in the length of the sAhitya not by changing the 'laya' or duration between syllables but by introducing or removing more syllables. So this feature cannot be termed yati in the context of mAtu. Moreover gOpuccha and srOtOvaha patterns in the context of tAla represent quite opposite patterns. In tAla, 'gOpuccha-yati' is a pattern of druta-madhya-vilambita, i.e., gradually increasing in width !]

Guide to Transliteration

To express the tamiz and devanagari letters in roman alphabets we have made use of the differences in the small and capital letters of English. The following table presents the equivalents.

a A i I u U e E

ai o O au M H

k kh g gh n c ch j jh ñ

T Th D Dh N t th d dh n

p ph b bh m

y r l v z L R n S sh s h

LESSON - 10

MUDRA-S IN MUSICAL COMPOSITIONS

Mudrá literally means a stamp or a seal. In music it refers to certain specified or standard information contained in the sahitya of a composition. The information is different kinds and accordingly mudra is of many kinds. The different kinds of mudra-s are —

1. Vággeyakára mudra -: When the composer introduces a word in the sahitya which is indicative or suggestive of his name, that is vaggeyakara mudra
2. Rága mudra -: Name of the raga of a composition being mentioned in the sahitya is raga-mudra.
3. Stutya mudra -: Name of the god or human patron (king etc.) being included in the sahitya is stutya-mudra.
4. Sthala-mudra -: The name of the place where the 'stutya' is the presiding deity or the ruler being incorporated in the sahitya.
5. Tala-mudra -: The name of the tala underlying a song being incorporated in the sahitya is tala-mudra.

There may be other kinds of mudra too. But only the main ones are being mentioned here and they shall be taken up one by one.

Vaggeyakara mudra :

Vaggeyakara refers to one who has composed both the 'vák', namely, the words and the 'géya', the melody, in other words to the composer of a song. Some composers have included words in the sahitya of their songs that indicate their name, as for instance,

'tyagaraja' occurring in the krti-s of Tyagaraja. This is referred to in ancient samskrta lakshanagrantha-s as 'vaggeyakara náma'.

Vaggeyakara mudra is seen to broadly of two types. They are -

a) svanama-mudra

b) itaranama-mudra

a) Svanama-mudra : This refers to the name of the composer being directly affixed as the mudra in the compositions. Composers who have done this are -

<i>Name of the composer</i>	<i>Mudra</i>
Purandara dasa	purandara vitthala
Bhadrala Ramadasa	ramadasa
Syama Sastri	syamakrshna
Tyagaraja	tyagaraja
Maisuru Sadasiva Rao	sadasiva
Ramanathapuram Srinivasayyengar	srinivasa
Maisuru Vasudevacharya	vasudeva
Gopalakrishna Bharati	gopalakrishna

For example, in the krti "i vasudha" in sahana the mudra occurs in the last but one avarta in the phrase 'tyagaraja hrdayanivasa', meaning "one who resides in the heart of Tyagaraja".

Since it is customary for persons to be named after gods, quite often a vaggeyakara would use his name as the name of god also. Thus mudra-s such as 'tyagaraja' could refer to Siva, 'srinivasa' and 'vasudeva' to Visnu.

b) Itaranama-mudra : Instead of using his name, a vaggeyakara may use the name of his 'ishta-devata' for affixing the mudra. Composers who have done this are -

Name of the composer	Mudra
Kshetrappa	muva gopala
Margadarsi Seshayyanga	kosala
Pallavi Gopalayya	venkata
Muttusvami Dikshitar	gurugaha
Anai-Ayya	umadasa
Svati tirunal	padmanabha
Pallavi Duraisami ayyar	subrahmanya
Vinai Kuppayya	gopaladasa
Subbaraya Sastri	kumara
Maha Vaidyanatha ayyar	guhadasa
Karur Dakshinamurti &	Garbhapurisa, Garbhapuri-
Karu Devudayya	vasa, Garbhapurisadana
Kottavasal Venkataramayya	venkatesa
Pattanam Subrahmanyayya	venkatesa
Kotisvara ayyar	kavi kunjara dasa
Papanasam Sivan	ramadasa

Note :

1. Some composers have used two names, one svanama and the other itaranama, in their compositions. For instance, Tiruvorriyur Tyagaraja has used 'venugopala' as his mudra in some compositions and 'tyagesa' in the others.

2. Although the mudra of Svati Tirunal was 'padmanabha', his ista-devata and the presiding deity of his country, yet he has used all the synonyms of the word 'padmanabha'. The word padmanabha means "lotus-navel" meaning Vishnu because from His navel sprang a lotus which contained Brahma. So the synonyms of 'padmanabha' literally reduce to the synonyms of the word 'padma', i.e., lotus. Some of the synonymous mudra-s or the paryaya-mudra (paryaya in samskrita means synonymous) of 'padmanabha' are — pankajanabha, sarasijanabha, jalajanabha, varijanabha, sarojanabha, kamalanabha, vanajanabha

3. The tradition of vaggeyakara-mudra is an ancient one, though the term mudra as such is not old. In the tevaram songs of Jnanasambandar and Sundaramurti the names of the composers have been introduced. In the tevaram songs which consist of 11 verses, the last verse of each group consists of the signature of the composer. It is called Tirukkadaikkappu. In Tirujnanasambandar's Tevaram, Toduduaia Seviyan set in the pan Nattappadai the last verse or Tirukkadaikkappu has the signature of Tirujnanasambandar "... jnānasambandannurai seyda"

Mudra-s have existed in the early prabandha tradition also. In prabandha-s which have four dhātu-s udgrāha, mēlāpaka, dhruva, ābhōga - 'vāggēyakāra-nāma' or the vaggeyakara's name comes in the ābhoga dhatu.

4. Some composers have not used any mudra at all. For instance, G N Balasubramanian and Dandapani Desikar never affixed any mudra in their compositions. Papanasam Sivan's mudra occurs in only in some compositions. In the tevaram songs too those of Tirunavukkarasar do not contain any mudra.

5. Mere occurrence of a mudra should not hasten us to identify the composer. The mudra 'venkatesa' has been used by many composers and thus quite often varanam-s of Kottavasal Venkataramayya, namely, 'sarasuda' in saveri and 'valaci' a navaragamalika, have been wrongly attributed to Pattanam Subrahmanyayya.

K V Srinivasa ayyangar composed a few krti-s incorporating the mudra 'tyagaraja' and for a long time it was believed that the krti-s were really those of Tyagaraja. e.g., 'nidu caranamule' and 'nata jana paripalakana' in simhendramadhyamam and 'vinatasuta vahanudai' in harikambhoji.

Raga-mudra :

Raga-mudra refers to the name of the raga being included in the sahitya of the song.

Incorporating the name of the raga within the text of a song is

an almost necessary feature in a Ragamalikai form. A ragamalikai (literally a garland of raga-s) is a musical form in which there are several sections with each section set in a different raga and usually, in the final portion the raga-s are again repeated though in the reverse order.

The well known ragamalika-s like 'sri visvanatham' of Muttusvami Dikshitar, 'nityakalyani' of Sitaramayya, 'arabhimanam' of Tangamabadi Pancanadayyar, and 'pranartihara', the 72 mela-ragamalika of Maha Vaidyanathayyar contain the names of the raga-s dextrously woven into the sahitya.

In the krti-s too the names of the respective raga-s are introduced. These can be seen especially in the krti-s of Muttusvami Dikshitar.

1. In the krti-s 'sri nathadi' and 'nilotpambikáyāh' the name of the raga 'mayamalavagaula'. However the name occurs in the sahitya as referring to a country and not as that of a raga — "mayamalava-gauladi-desa" is the phrase that occurs in both the krti-s. In a similar way the name 'madhyamavati' occurs in the krti 'dharmsamvardhani', 'kalyani' in the krti 'niye manamagizvodu', 'mohana' in 'kadambari priyayi', raga-names referring to the goddess.

Muttusvami Dikshitar has cleverly woven in the samskrta text of his krti-s, the non-samskrta raga names too such as "navaroju" ('hastivadanaya'), "husani" (sri kalahastisa).

2. Sometimes the names occur directly referring to the raga-s. e.g., "saveri raga nutam" in the krti 'karikalabha mukham', "gujjari raga priye" in the krti 'gunijanadi nuta'.

Here the deity is being described as one who is fond of that raga.

Stutya-mudra :

The name of the deity or the patron king, who is being saluted, being incorporated in the text of the song is 'stutya-mudra'.

'Stuti' means 'to worship' or 'to sing the praise of' and 'stutya' means the 'object of worship' or 'one who is being praised'.

Deity : Sahitya of all the krti-s are devotional, that is, in praise of God. Syama Sastri's songs are mostly on Devi and in particular on Bangaru Kamakshi; Tyagaraja's krti-s are mostly on Rama though there are many on other gods too. Similarly Muttusvami Dikshitar has composed mainly on 'Subrahmanya' but there many on other Gods.

In the padam-s though the theme is 'srngara' in character the hero is the presiding deity of some place. e.g.,

Composer	Deity
Ksetrajna	muuvvagopala
Muvvalu Sabhapatayya	rajagopala
Sarngapani	venugopala
Ghanam Sinayya	manaruranga
Vaidisvarankoil Subbaramayyar	muttukumara

Patron King : Compositions incorporating the name of the patron are of two kinds.

a) Those compositions in which the patron- king, zamindar etc. - being directly praised. This kind is met with in tana-varnam, pada-varnam, padam, javali, tillana etc.

Form	Words	Raga	Stutya
tanavarna	kanakangi	todi	Sarabhoji of Tanjavur
tillana	dhirana	cenjuruti	Krshnarajendra of Maisuru
svarajati	emandayanara	huseni	Pratapasimha of Tanjai
padavarna	sami nive yani	kalyani	Sri kulasekhara (Svati Tirunal)

b) Those compositions which are in praise of a deity but the composer also addresses the deity as one who has protected the patron or requests the almighty to shower prosperity on the patron.

i) In the varnam, 'sri rajamatangi' in suddhadhanyasi, the stutya is Camundesvari but the composer (Muttayya Bhagavata) requests the goddess to protect the King Kṛṣṇarajendra.

ii) In the tillana 'tanom tanata dhirana' in the raga paraju, in the carana, the composer (Ramanathapuram Srinivasa Ayyangar) addresses goddess Abhirami and requests her to protect his patron, Mudduramalinga of Ramanathapuram.

iii) In the ragamalika 'sri visvanatham bhaje', the composer (Muttusvami Dikshitar) refers to the deity 'Visvanatha' as one who protects his patron 'Vaidyalinga' (Mudaliyar, the learned Mirasadar of Kulikkurai).

Sthala-mudra :

The name of the place, town, village where the stutya god is the presiding deity, is also incorporated in the sahitya of compositions. This is known as sthala-mudra.

This tradition exists from the time of Tevaram songs.

a) In Tirujnanasambandar's Tevaram, Toduduaiya Seviyan set in the pan Nattappadai, in all the 10 verses, we find that the song reads - "pirmápurā méviya pemmánivananré". Pirmápurā is Sirkázi

b) Sundaramurti Svamigal has used the sthala mudra in his padigam "pittápirai súdi", and it occurs as - "vaittái pennai tenpál vennai nallúrrarutturaiyul". The sthala is 'Tiruvannaimallur'.

Sthala-mudra is also known as Kshetra-mudra. The phrase 'kovuri sundaresha' occurring in the kṛti 'i vasudha' in sahana composed by Tyagaraja refers to the deity in a village called Kovur near Madras. Muttusvami Dikshitar has composed on deities in various kshetra-s and the names of the kshetra-s occur in many of the kṛti-s. e.g.,

<i>kṛti</i>	<i>raga</i>	<i>kshetra</i>
sri venkatagirisam halasyanatham	suruti darbar	gokarana-kshetra malaydhvaja-pura (madurai)
saundararájam	brndavani	nagapattana (nagapattinam)
pranartiharam	nayaki	pancanada-kshetra (tiruvaiyaru)

Tala mudra :

Sometimes the tala in which a composition is set is also mentioned in the sahitya. Especially in the Raga-talamalika composed by Ramasvami Dikshitar, for every section the name of the raga and tala are incorporated in the text. This seems to be the isolated instance, for no other composition exists in which the name of the tala is mentioned.

Only a few examples under each category of mudra have been mentioned above. Students should consult the sahitya of kṛti-s and collect more examples.

LESSON-11

ABILITY TO REPRODUCE THE VARNAM-S AND KRTI-S IN NOTATION

Students are already familiar with the mode of writing notation described in Lesson no.8, of First year theory. For model notations of Varnam-s and Krti-s see the lesson for Paper -III - Practical-II.

LESSON - 12

CYCLE OF FIFTHS & FOURTHS

Introduction:

In the theory course of the first year we became familiar with the concept of samvadi-tva. We have seen how sadja and pancama are considered samvadi and similarly sadja and suddha-madhyama interval being termed samvadi. The relationship between these notes will be seen as:-

a) the first to the fifth:

sa	ri	ga	ma	pa
1	2	3	4	5

b) the fifth to its fourth:

pa	da	ni	SA
1	2	3	4

It is obvious that this relationship between pañcama and tara-sadja is the same as sadja to madhyama:

pa	da	ni	SA
sa	ri	ga	ma

Hence the interval of a fourth is an inversion of the fifth. These relationships, namely sa-pa and sa-ma are called samvadi-tva. When sounded together these sets of svara-s produce a perfect coalescence, as there is natural smoothness in the relationship of fifths and fourths. When vivadi svaras are sounded together, they fail to produce this pleasing effect, i.e. they do not merge together in coalescence to bring about the consonances between them.

Cycle of fifths and fourths :

The process of cycle of fifths is the successive relationship created from a svara to its fifth or in other words, going up in a series with a landing on every eighth step.

S		R		G		M		P
1		2		3		4		5
S	R1	R2	G1	G2	M1	M2		
1	2	3	4	5	6	7	8	

Similarly the cycle of fourths is got with the successive relationship created from a svara to its fourth:

S		R		G		M
1		2		3		4
S	R1	R2	G1	G2		
1	2	3	4	5	6	

In the cycle of fifths the first is from 'sa' to 'pa'. In the second step starting from pa and proceeding to the fifth, which should be its 'pa' if 'pa' were to be taken as 'sa', we arrive at the note ri of the next octave. Thus the series goes on and at the twelfth step, we come back to sadja of the eighth octave. In the cycle of fourths, the proceeding the similiar manner, we come to sadja of the sixth octave.

The following tables give the svaras obtained in the successive steps of the cycle of fifths and fourths:

CYCLE OF FIFTHS

Step				Octave
1	S	-	P	1
2	P	-	R2	2
3	R2	-	D2	-do-
4	D2	-	G2	3
5	G2	-	N2	-do-
6	N2	-	M2	4
7	M2	-	R1	5
8	R1	-	D1	-do-
9	D1	-	G1	6
10	G1	-	N1	"
11	N1	-	M1	7
12	M1	-	S	8

CYCLE OF FOURTHS

Step				Octave
1	S	-	M	1
2	M	-	N1	-do-
3	N1	-	G1	2
4	G1	-	D1	-do-
5	D1	-	R1	3
6	R1	-	M2	-do-
7	M2	-	N2	-do-
8	N2	-	G2	4
9	G2	-	D2	-do-
10	D2	-	R2	5
11	R2	-	P	-do-
12	P	-	S	6

Though sadja is re-established in the twelfth step, it would be found that it is not in union with the original sadja. Mathemati-

cally proceeding, calculating the frequently values of the svara-s, the final sadja arrived in the sa-pa series will be slightly more than the original and in the sa-ma series, it would be slightly less. So actually while marking the octaves, the final sadja in the sa-ma series will come under the fifth octave only.

Another point that is to be noted about the Cycles of fifths and fourths is that the two are mutually complementary. That is, if we commence the cycle of fifth in the downward direction by going to into notes lower than for instance. we find that we arrive at the same notes that we would if we were to do a cycle of fourth proceed in an upward direction.

For instance, if we start from madhya sa and proceed a fifth downwards we arrive on suddha-ma (mandrasthayi). Cycle of fourth from madhya sa in an upward direction would take us to suddha-ma (madhyasthayi). Though the two notes differ by an octave for the purposes of note identification they are the same.

Similarly a cycle of fourth in the downward direction would amount to a cycle of fifth in the upward direction.

1. 12 SVARASTHANA-S AND THEIR DERIVATION

The svara has two forms, one as a tonal range and the other as a pitch position. This fixed or static form of each svara becomes the basis for identifying that svara. These fixed positions are called the svarasthāna-s of the svara-s. And we know that svarasthana-s are twelve.

Music is an organisation of svara-s. Svarasthana is considered the basis of svara. So a thinking developed that music being very pleasing to the ears and the svara-s that are separated by an interval of fifth or fourth are pleasing, hence the svara-s that organise themselves into music should be related to one another through intervals of fifth and fourth. In other words the various svarasthana-s should be related to one another as fifths and fourths. That is, if we start from a svarasthana and proceed to a pitch which is at an interval of fifth to the first then we should reach one of the remain-

ing 11 svarasthana-s. And proceeding similarly to another pitch at an interval of fifth we should reach another svarasthana. Proceeding thus we should reach all the svarasthana-s figuring in an sthayi. The frequency ratios of the 12 svarsthana-s noted by us earlier in Lesson no. 2 are —

No.	Svarasthana		Frequency Ratio
1	sadja	sa	1
2	suddha-rsabha	ra	16/15
3	catuhsruti-rsabha	ri	9/8
4	sadharana-gandhara	gi	6/5
5	antara-gandhara	gu	5/4
6	suddha-madhyama	ma	4/3
7	prati-madhyama	mi	64/45
8	pancama	pa	3/2
9	suddha-dhaivata	dha	8/5
10	catuhsruti-dhaivata	dhi	27/16
11	kaisiki-nisada	ni	9/5
12	kakali-nisada	nu	15/8

However we shall see that through the cycle of fifths the values of svarasthana-s that are derived are slightly different from the values listed above.

In the last 150 years, scholars devised a method of deriving the relative frequency values of the 12 svarasthana-s. This would be described now. And as mentioned earlier a cycle of fifth in the downward direction would be similar to a cycle of fourth in the upward direction and vice-versa. This could be mathematically illustrated thus.

Assuming the relative frequency of sa as 1 we would get the value of the note a fifth downward as the frequency of sa (1) divided by the interval of fifth ($3/2$),

$$f \text{ of sa } \div \text{ I of 5th.} = 1 \div 3/2 = 1 \times 2/3 = 2/3.$$

$2/3$ is the frequency of a note in mandrasthayi because the value is less than 1 [all the notes in madhyasthayi will have the values equal to 1 or greater than ($>$) 1 and less than ($<$) 2].

To identify the note we should import it to madhyasthayi. This is done by shifting it higher by an interval of one octave, i.e., lower frequency multiplied by interval to get the higher frequency - $2/3$ multiplied by 2 (interval of one octave).

$$2/3 \times 2 = 4/3.$$

We know $4/3$ as the relative frequency value of suddha-madhyama.

Now a cycle of fourth in upward direction starting from sa would be frequency of sa (1) multiplied by interval of 4th. ($4/3$).

$$1 \times 4/3 = 4/3 - \text{suddha-madhyama}.$$

Thus we see that a cycle of fifth in an downward direction is similar to a cycle of fourth in an upward direction.

We now take up the derivation of the 12 values by Cycle of fifth (and fourth).

CYCLE OF FIFTH :

1. First note is sa, whose value is assumed to be 1.
2. The second value is got by multiplying the frequency of sa (1) by the value of the interval of 5th. ($3/2$)
 $1 \times 3/2 = 3/2$ - pa
3. We proceed in a similar manner for getting the value of the other notes, now starting with the value of the last note obtained and multiplying it with the value of the interval of 5th. ($3/2$).
 $3/2 \times 3/2 = 9/4$

$9/4$ is the value of a note in the tarasthayi. To identify it should be brought to madhyasthayi by dividing it by the

value of the interval of an octave (= 2).

$$9/4 \div 2 = 9/4 \times 1/2 = 9/8 \quad - \quad \text{ri}$$

4. Now the next step should strictly start from $9/4$, the last value obtained, but avoid unnecessary transformation of octaves, we may continue with the value obtained in madhyasthayi, namely, $9/8$.

$$9/8 \times 3/2 = 27/16 \quad - \quad \text{dhi}$$

$$5. \quad 27/16 \times 3/2 = 81/32$$

$$81/32 \times 1/2 = 81/64 \quad - \quad \text{gu}$$

$$6. \quad 81/64 \times 3/2 = 243/128 \quad - \quad \text{nu}$$

$$7. \quad 243/128 \times 3/2 = 729/256$$

$$729/256 \times 1/2 = 729/512 \quad - \quad \text{mi}$$

Now proceeding from $729/512$ will take us to very big fractions and we would not be able to obtain the required values among the 12. So this cycle has to be stopped at this stage and we move on to the Cycle of Fourth or Cycle of downward fifth.

CYCLE OF FOURTH

1. We start again with sa with its assumed value as 1
2. The second value is attained by multiplying the frequency of sa (1) by the value of the interval of fourth ($4/3$)
 $1 \times 4/3 = 4/3 \quad - \quad \text{ma}$
3. $4/3 \times 4/3 = 16/9 \quad - \quad \text{ni}$
4. $16/9 \times 4/3 = 64/27$
 $64/27 \div 2 = 64/27 \times 1/2 = 32/27 \quad - \quad \text{gi}$
5. $32/27 \times 4/3 = 128/81 \quad - \quad \text{dha}$
6. $128/81 \times 4/3 = 512/243$
 $512/243 \div 2 = 512/243 \times 1/2 = 256/243 \quad - \quad \text{ra}$

Now proceeding from 256/243 will take us to very bigger fractions and we stop the cycle here. Now we list the values obtained through the cycles of fifths and fourths and compare them with those listed earlier.

No.	Svarasthana		Frequency Ratio	
			natural	Cylce of 5th & 4th
1	sadja	sa	1	1
2	suddha-rsabha	ra	16/15	256/243
3	catuhsruti-rsabha	ri	9/8	9/8
4	sadharana-gandhara	gi	6/5	32/27
5	antara-gandhara	gu	5/4	81/64
6	suddha-madhyama	ma	4/3	4/3
7	prati-madhyama	mi	64/45	729/512
8	pancama	pa	3/2	3/2
9	suddha-dhaivata	dha	8/5	128/81
10	catuhsruti-dhaivata	dhi	27/16	27/16
11	kaisiki-nisada	ni	9/5	16/9
12	kakali-nisada	nu	15/8	243/128

We see in the above list that values for some svarasthana-s differ slightly. These svarasthana-s are — ra, gi, mi, dha, ni and nu. The values of the natural svarasthana-s are got when the cycle of fifth is started not from sadja but from some other svara, or else this is achieved by making slight changes in the values. This we shall see when we see the derivation of the 22 sruti values through the cycles of fifths and fourths.

2. 22 SRUTI-S AND THEIR DERIVATION

The word sruti is derived from the root 'sru' to hear sruti means that which is heard. The term has been used in the ancient times as a unit for measuring the intervals between two svara-s. A sruti is

the smallest interval discernible by an average musically trained ear. Using sruti as the measure a bigger interval, say between a svara position and the next svara position was sought to be measured. If, for example, the interval between a svara X and svara Y was measured to be of 4 sruti-s, then it meant that after the sound of X, there could be sound-1 after an interval of one sruti, sound-2 after the second sruti, sound-3 after the third sruti and finally the svara position Y after the fourth sruti. The sruti values between the seven svara-s when totaled together gave a number 22. The 22 pitch positions discerned through the 22 sruti-s were also called sruti-s and were also demonstrated in the ancient times.

In the present day system the sruti has been sometimes used as a unit for measuring the intervals between the 12 svarasthana-s. And sometimes measurements have been done in terms of precise physical measures like vibration numbers and the relative frequencies or their logarithmic savart/cent counterpart units. Attempts have also been made to draw equivalences between the rough measure like a sruti and the precise measures like the mathematical values.

Further the 22 positions demarcated by sruti have been assigned mathematical relative frequency values and have also been regarded as the variety of pitch postions of the seven svara-s. Thus the 12 svarasthana variety got expanded into one of 22, at least theoretically, since the 72 mela system still works only on the basis of 12 svarasthana-s. Due to this process of expansion,

- sa and pa continued to have only one position each
- ri and ga shared eight positions now, as compared to the four they shared in the 12 svarasthana system. Similarly dha and ni too shared eight positions among themselves.
- ma, now had four positions.

The 22 sruti-s or literally, the 22 svara positions were given individual names and expressed in terms of mathematical values. Chart giving the nomenclature of the 22 sruti-s with their values.

Sruti no.	Svarasthana name	Symbol	Rel. Freqn.
1	sadja	sa	1
2	eka sruti rsabha	ri1	256/243
3	dvisruti rsabha	ri2	16/15
4	trisruti rsabha	ri3	10/9
5	catuhsruti rsabha	ri4	9/8
6	kómala sádharana gándhára	ga1	32/27
7	sádharana gándhára	ga2	6/5
8	antara gándhára	ga3	5/4
9	cyuta-madhyama gándhára	ga4	81/64
10	suddha madhyama	ma1	4/3
11	tívra suddha madhyama	ma2	27/20
12	prati madhyama	ma3	45/32
13	cyuta-pancama madhyama	ma4	729/512; 64/65
14	pañcama	pa	3/2
15	ekasruti dhaivata	dha1	128/81
16	dvisruti dhaivata	dha2	8/5
17	trisruti dhaivata	dha3	5/3
18	catuhsruti dhaitvata	dha4	27/16
19	kómala kaisika nisáda	ni1	16/9
20	kaisika nisáda	ni2	9/5
21	kakalí nisáda	ni3	15/8
22	cyuta-sadja nisáda	ni4	243/128

We note that eventhough Sruti when taken as the number of the pitch position or as a rough measure, as done in the ancient times, would be uniformly equal, when expressed in mathematical terms as relative frequency values, the intervals between two successive postions are not of uniform value.

For instance, the interval between -

$$\begin{aligned}
 \text{sa and ri1} &= 256/243 \div 1 = 256/243 \\
 \text{ri1 and ri2} &= 16/15 \div 256/243 = 81/80 \\
 \text{ri2 and ri3} &= 10/9 \div 16/15 = 25/24 \\
 \text{ri3 and ri4} &= 9/8 \div 10/9 = 81/80
 \end{aligned}$$

In the recent times the scholars have named these differing sizes of intervals as varieties of eka-sruti-s. We should note that the

ancient works neither speak of different dimensions of sruti nor the three names.

$$81/80 = \text{pramána-sruti, also known as 'comma'}$$

$$25/24 = \text{nyúna-sruti, also known as}$$

$$256/243 = \text{púrna-sruti, also known as 'limma'}$$

In the last 150 years, scholars devised a method of deriving the above mentioned relative frequency values of 22 sruti-s or note-positions by the Cycle of Fifths and Fourths. This would be described now. And as mentioned earlier a cycle of fifth in the downward direction would be similar to a cycle of fourth in the upward direction and vice-versa. This could be mathematically illustrated thus.

Assuming the relative frequency of sa as 1 we would get the value of the note a fifth downward as the frequency of sa (1) divided by the interval of fifth (3/2),

$$f \text{ of sa/ I of 5th.} = 1 \div 3/2 = 1 \times 2/3 = 2/3.$$

2/3 is the frequency of a note in mandrasthayi because the value is less than 1 [all the notes in madhyasthayi will have the values equal to 1 or greater than (>) 1 and less than (<) 2].

To identify the note we should import it to madhyasthayi. This is done by shifting it higher by an interval of one octave, i.e., lower frequency multiplied by interval to get the higher frequency - 2/3 multiplied by 2 (interval of on octave).

$$2/3 \times 2 = 4/3.$$

We know 4/3 as the relative frequency value of suddha-madhyama.

Now a cycle of fourth in upward direction starting from sa would be frequency of sa (1) multiplied by interval of 4th.(4/3).

$$1 \times 4/3 = 4/3 - \text{suddha-madhyama.}$$

Thus we see that a cycle of fifth in an downward direction is similar to a cycle of fourth in an upward direction.

We now take up the derivation of the 22 values by Cycle of fifth (and fourth).

CYCLE OF FIFTH :

1. First note is sa, whose value is assumed to be 1.

2. The second value is got by multiplying the frequency of sa (1) by the value of the interval of 5th.(3/2)

$$1 \times 3/2 = 3/2 \quad - \text{pa}$$

3. We proceed in a similar manner for getting the value of the other notes, now starting with the value of the last note obtained and multiplying it with the value of the interval of 5th.(3/2).

$$3/2 \times 3/2 = 9/4$$

9/4 is the value of a note in the tarasthayi. To identify it should be brought to madhyasthayi by dividing it by the value of the interval of an

octave (2).

$$9/4 \div 2 = 9/4 \times 1/2 = 9/8 \quad - \text{ri4}$$

4. Now the next step should strictly start from 9/4, the last value obtained, but avoid unnecessary transformation of octaves, we may continue with the value obtained in madhyasthayi, namely, 9/8.

$$9/8 \times 3/2 = 27/16 \quad - \text{dha4}$$

$$5. \quad 27/16 \times 3/2 = 81/32$$

$$81/32 \times 1/2 = 81/64 \quad - \text{ga4}$$

$$6. \quad 81/64 \times 3/2 = 243/128 \quad - \text{ni4}$$

$$7. \quad 243/128 \times 3/2 = 729/256$$

$$729/256 \times 1/2 = 729/512 \quad - \text{ma4}$$

Now proceeding from 729/512 will take us to very big fractions and we would not be able to obtain the remaining values

among the 22, that we are trying to derive. Hence we abandon the value 729/512 and instead take the value 64/45 which is very close to 729/512.

$$\begin{aligned} [729/512] &= 1.4238 \\ 64/45 &= 1.4222 \end{aligned}$$

$$64/45 \quad - \text{ma4}$$

$$8. \quad 64/45 \times 3/2 = 32/15$$

$$32/15 \div 2 = 32/15 \times 1/2 = 16/15 \quad - \text{ri2}$$

$$9. \quad 16/15 \times 3/2 = 8/5 \quad - \text{dha2}$$

$$10. \quad 8/5 \times 3/2 = 12/5$$

$$12/5 \div 2 = 12/5 \times 1/2 = 6/5 \quad - \text{ga2}$$

$$11. \quad 6/5 \times 3/2 = 9/5 \quad - \text{ni2}$$

$$12. \quad 9/5 \times 3/2 = 27/10$$

$$27/10 \div 2 = 27/10 \times 1/2 = 27/20 \quad - \text{ma2}$$

$$13. \quad 27/20 \times 3/2 = 81/40$$

$$81/40 \div 2 = 81/40 \times 1/2 = 81/80 \quad - >\text{sa} \ \& \ <\text{ri1}$$

At this stage we reach the value which represents a note which is slightly higher than sa and slightly less than ekasruti ri. Further continuance of this cycle would only yield the same notes pa, ri4 etc. except they would be slightly greater than their previous values, i.e., greater by an interval of 81/80.

So this cycle has to be stopped at this stage and we move on to the Cycle of Fourth or Cycle of downward fifth.

CYCLE OF FOURTH

1. We start again with sa with its assumed value as 1
2. The second value is attained by multiplying the frequency of sa (1) by the value of the interval of fourth (4/3)

$$1 \times 4/3 = 4/3 \quad - \text{ma1}$$

$$3. \quad 4/3 \times 4/3 = 16/9 \quad - \text{ni1}$$

$$4. \quad 16/9 \times 4/3 = 64/27$$

$$64/27 \div 2 = 64/27 \times 1/2 = 32/27 \quad - \text{ga1}$$

5. $32/27 \times 4/3 = 128/81$ - dha1
 6. $128/81 \times 4/3 = 512/243$
 $512/243 \div 2 = 512/243 \times 1/2 = 256/243$ - ri1
 7. $256/243 \times 4/3 = 1024/729$ - ma3

Now proceeding from 1024/729 will take us to very bigger fractions and we would not be able to obtain the remaining values among the 22, that we are trying to derive. Hence we abandon the value 1024/729 and instead take the value 45/32 which is very close to 1024/729.

- [$1024/729 = 1.4046$
 $45/32 = 1.4062$]
 $45/32$ - ma3
 8. $45/32 \times 4/3 = 15/8$ - ni3
 9. $15/8 \times 4/3 = 5/2$
 $5/2 \div 2 = 5/2 \times 1/2 = 5/4$ - ga3
 10. $5/4 \times 4/3 = 5/3$ - dha3
 11. $5/3 \times 4/3 = 20/9$
 $20/9 \div 2 = 20/9 \times 1/2 = 10/9$ - ri3
 12. $10/9 \times 4/3 = 40/27$ - > ma4 & < pa
 $[64/45 = 1.4222$
 $40/27 = 1.4814$
 $3/2 = 1.5]$

At this stage we reach the value which represents a note which is slightly lower than pa and slightly higher than cyutapañcama madhyama (ma4). The next cycle would yield a note of the value 160/81, which we would be slightly (81/30) less than sa and greater than ni4 and further continuance would present only the same notes as this cycle of fourth started with, namely, ma1, ni1 etc. except that they would be slightly less than their previous values, i.e., less by an interval of 81/80.

So this cycle stops at this stage.

We find that the 22 mathematical values listed earlier have all been derived through the Cycles of fifth and fourth, though we had to make slight shift from the some of the values to some other nearby values. Especially the values 5/4 of ga3 (antara-gāndhāra) and 6/5 of ga2 are obtained only after the shifts have been made.

Some of the features observed in these values are enumerated below.

1. The three ekasruti values are found occur in an interesting pattern among the notes.

81/80 - occurs between the first varieties of ri, ga, ma, dha & ni and their second varieties. Again it occurs between the third and the fourth varieties. e.g., between ri1 and ri2 & between ri3 & ri4.

It would be seen that this interval of 81/80 occurs in all 10 times, i.e., there are 10 intervals of 81/80 in one octave.

25/24 - occurs between the second and third varieties of ri, ga, ma, dha & ni. e.g., between ri2 and ri3.

It would be seen that this interval of 25/24 occurs in all 5 times. i.e., there are 5 intervals of 25/24 in one octave.

256/243 - occurs between the last variety of a svara and the first variety of the next, e.g., between sa and ri1, ri4 and ga1. In all there are 7 intervals of 256/243, namely, between sa and ri, ri and ga, ga and ma, ma and pa, pa and dha, dha and ni, ni and sa.

2. The interval of an octave having a value 2, is thus made up of 10 intervals of 81/80,

5 intervals of 25/24 and

7 intervals of 256/243.

If we were to arrange these intervals in the order in which they occur and combine (multiply) them together, we would get the value of a total octave. This has been shown below.

$$\begin{array}{cccccccc}
 256/243 & \times & 81/80 & \times & 25/24 & \times & 81/80 & \times & 256/243 & \times \\
 81/80 & \times & 25/24 & \times & 81/80 & \times & 256/243 & \times & 81/80 & \times \\
 25/24 & \times & 81/80 & \times & 256/243 & \times & 256/243 & \times & 81/80 & \times \\
 25/24 & \times & 81/80 & \times & 256/243 & \times & 81/80 & \times & 25/24 & \times \\
 81/80 & \times & 256/243 & = & 2 & & & & &
 \end{array}$$

ERRATA

ERRATA PERTAINING TO LESSON 202, PACKAGE-1

Page No.	Line No.	Read	As
18	15	partical	partial
27	11	second the unit	second. The unit
31	18	blow	below
33	17	invrsely proportional the	inversely proportional to the
33	23	is take	is taken
35	11	between they	between which they
36	15	tara-sa	tara-pa
38	24	heared	heard
41	18	Atitarasthayi Pa	Atitarasthayi ga
45	7	known of	known as
45	21	with the help	took the help
45	22	in order to study	to study
48	9	1/I	1/L
48	12	m	M
48	19	1/M	1/ _M
51	31	appreciable	appreciably
52	7	ocntact	contact
52	35	sone	some
54	9	shape of the kudam bestow	bestow
54	31	strings	string
55	1	the length	the vibrating length
55	10	vina is	vina on the
57	12	others of	others are of
57	29	positio	position

59	26	foltt	foot
62	17	will twice	will be twice
63	8	have toe	have to be
pp.64-65.		In the three diagrams of the "tube closed at one end" the tube should be closed at the right end.	
66	1	to the	of the
67	26	shase	chase
69	8	toneal	tonal
69	13	funciton	function
69	34	and half	and a half
74	12	this	This
74	26	the membrane	The membrane
74	30	circualr membranes	circular membrane
75	6	wquare	square
75	15	mrdangama	mrdangam
75	24	agee	agree
75	26	percptible	perceptible
75	29	isntrument	instrument
75	31	rmoved	removed